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HORROR HOUND™

#15



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ON THE COVER: Friday the 13th returns, February 13th, 2009

THIS ISSUE: This issue helps celebrate Friday the 13th with articles ranging from the evolution of Jason, a special Horror's Hallowed Grounds, and the most influential masks in horror. Other movie news includes *The Unborn*, *Underworld: Rise of the Lycans*, and *The Uninvited* - topped off with an interview and 10 Random Questions with horror actor/director, Bruce Campbell, in promotion for the DVD release for his new film, *My Name is Bruce*.

HorrorHound's retrospective spotlight shines towards the Chiodo Brother's camp-fest classic *Killer Klowns from Outer Space*! We present a detailed look at the memorabilia from this '80s gem! And boy, we sure can't ignore the '80s - our new installment of the Video Invasion! Remembering the VHS Boom! takes notice of Thriller Video! The home of so many Elvira-hosted presentations...

Going back to horror's most important masks, we have put a lot of thought into our next list... we delivered our 20 Most Underrated Slashers of the '80s (issue #12) and our 20 Most Wanted Films NOT on DVD (#13), so what follows? How about our picks for the most significant masks in horror? From Jason Voorhees's hockey mask and Leatherface's dead-skin-masks to Hannibal Lecter's muzzle or the Phantom of the Opera's iconic skull-mask... we count down the most memorable and important masks from this genre, and even add a little history lesson for extra measure!

Toy news is sparse, with the shake-ups in China threatening the industry (in case you missed it, factories are closing down in China, cutting off resources to American toy makers and forcing cutbacks on both sides of the ocean), but we always deliver! Check out page 26 for a peek at new products from Amok Time Toys as well as Sideshow Toys and Kotobukiya! Then check out page 30 for a peek into the Moebius studios, and how they have picked up where Aurora models left off, delivering reissued kits of yesteryear! How did they do it? Find out in this special article, from the company themselves!

News from the world of comic books, DVD, convention coverage, and a special look at Bump in the Night Studios rounds the bases for yet another "home run" issue of HorrorHound!

January/February 2009

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BEST OF 2008 VOTING!



LEFT 4 DEAD



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20 Significant HORROR MASKS!



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CHUCK IARMAN!



BOOKS:
An interview
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Defining BLU-RAY!



MONSTER SCENES!



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from Outer Space
RETROSPECTIVE



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Ghostbusters,
Halloween, etc.



GoreHound:
Jerami Cruise



Roadkill:
Cinema
Wasteland!



HorrorHound Hall of Fame:
EVIL DEAD



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LETTERS LETTERS LETTERS LETTERS LETTERS

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This issue features the 2008 Movie of the Year voting! When looking at the ballot (on page 18), you will notice a severe lack of quality theatrical-released films over the past twelve months. Personally, I can't name a single film that should be remembered on any important "top twenty lists" come five years from now... with the possible exception of *Cloverfield* (pending the impact of its supposed sequel). In the realm of direct-to-DVD and limited-release features? Wow! There were some huge hits released for this little genre in '08, inside which many have been flagging as the best film of the millennium was an exciting, exciting, hilarious and disastrous feature while films such as *Jack Brooks*, *Monster Slayer* and *Poultrygeist* delivered history laughs to many indie film fans. There were too many choices this year, and deciding what constitutes a 2008 "release" became harder. We have opted to use the home video release date as the measuring stick for acceptance into this year's ballot. *The Omen*, which I saw last year, did not have a shot for public appeal until '08, so we have included that gem! Let the Right One In: while currently in limited release, will not be seen by the masses until '09, so until then... check out the ballot, make sure you quickly send it in for a chance at a free subscription, magazines or merchandise! Check out next issue for the results!

Nathan Henriksen
Editor-in-Chief, HorrorHound

LETTER OF THE MONTH

Dear HorrorHound,

My fiancé and I recently got married at our local tattoo parlor on Halloween. Attached is the newspaper article documenting the event. We just thought you'd be interested seeing as HorrorHound is what brought us together. We met at the tattoo parlor where my friend Brian was tattooing Tracy, who was reading issue #10 (*Child's Play*). We stuck up a conversation about our favorite flicks and later hung out watching horror almost every night. Anyways, just saying thanks for making such a great mag! HorrorHound is for lovers!

Nicholas "Grazz" Addams

Newlyweds proclaim their love with tattoos
Met and will live love life forevermore!



Two newlyweds, Nathan Henriksen and Tracy, are getting married at the local tattoo parlor on Halloween. The couple met at the tattoo parlor where my friend Brian was tattooing Tracy, who was reading issue #10 (*Child's Play*). We stuck up a conversation about our favorite flicks and later hung out watching horror almost every night. Anyways, just saying thanks for making such a great mag! HorrorHound is for lovers!

I was at the Borders book store last weekend when I saw this magazine. I never heard of it before, so I picked it up. I'm a horror fanatic. I love the magazine!!! I've looked at it everyday since I bought it. I've been waiting for a good horror mag to come out. What I like about your mag is that it has a lot with '70s and '80s horror movies. Maybe you can answer this for me, or maybe you've wondered it yourself. There's such a huge fanbase for Halloween that there are always conventions in CA! just for that one movie series. Why can't there be a big convention for *A Nightmare on Elm Street* or *Friday* the 13th/95th?

Is there anyway to get one started? You guys need to check into it! And thanks for this GREAT MAGAZINE!!

Many shows across the US have actually done reruns on the *Friday* the 13th and *A Nightmare on Elm Street* series. Last year a show in Texas was devoted to the third film in the *Elm Street* series, while *New Jersey* hosted a reunion for the original. Kentucky was a hot spot for *Friday* the 13th, and again, Texas was blessed with a *Friday* Part 5 reunion. As a matter of fact, check out page 62 for a convention calendar showing a few more reunions planned around the US. The reason *A Nightmare on Elm Street* happens to be so popular to Halloween fans is based on the main fact that a majority of celebrities who starred in those films live in the area (and that's where the movie was shot). It makes such a convenient easier to arrange. Hope this helps!! - HorrorHound

I have been recently picking HorrorHound up every month for your retrospective on all the different VHS companies. So I was especially pleased to see Gorgon and Trance of Death in the same damned issue! Unfortunately you've got it wrong. There is a second volume of Gorgon's Video Magazine featuring interviews from the likes of Stuart Gordon and the most excellent Peter S. Taylor. I don't think it was ever officially released, but a promo tape was leaked and you can find copies of it on DVD at offer.com and my personal fave for hard to find horror, slushybooks.com! Keep up the good work!

CJ Patterson

Have you guys ever gave a thought to doing a section in a issue on the Detroit rap scene? Not sure if you are aware or not, but many rappers there rap about horror stuff, they call it horrorcore, wicked shit, etc. Just think you got Eminem outside Detroit, one of the biggest rappers, and listen to his lyrics. You can tell he was inspired by horror movies, often mentioning Norman Bates, Selenite's Lot, and he used to wear a Jason mask at the beginning of his concerts. Then you have the Insane Clown Posse, the most hated band in the world, but they have a HUGE fanbase at the same time. Although, yes they may suck at rapping, but they're very horror themed. Then you have their protégés TWiSTiD, who were, and are, VERY horror movie influenced. They used to have guys dress up as Jason and Michael Myers on stage with axes their entire concert. Psychopathic records owns Detroit (GCP, Twisted, Blazie Ya Dead Home, Anybody Killin?), and Eminem, not to mention Esham... I think they deserve a mention, and even a few interviews with for the magazine. Wall thanks for listening to my thoughts!!

Jeff (the elite site)

I love, love, love your guy's retrospectives on old horror VHS companies. If you guys continue to do them I would love to see you do one for Camp Video. The history has always been so interesting to me. It's just a bizarre company that released these (mostly) horrible movies with amazing cover art. Examples are *Genocide* Zombie Chief from *Hulk*, *Death Row* Director etc. It's just a suggestion, but anyways keep it up and I love what you guys are doing.

Rob Walter

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*All articles written by Aaron Crowell and
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Know Your HorrorHound! Most Above (Winner)

What I do for HorrorHound: "I'm the writer of the Video Invasion series articles."

What I do outside of HorrorHound: "I run a warehouse and work in a video store."

The first horror movie I ever watched: "Phantom. I did not watch a bouncy ball for a month."

My favorite collectible: "My 35mm original print of *Freaky Zombies*."

My favorite movie: "The Proowler"

Greatest memory collecting VHS? "My greatest memory is when I rented *The Proowler* forty
times which I was right. The video store clerk felt bad that I spent all of my summer money it,
so just before school, he gave it to me. I still have it to this day."

Most wanted VHS: "The Human Duplicators on Thriller Video. I have searched for twelve years
and still not one good copy."

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UNDERWORLD: Rise of the Lycans

by Jessica Owyer



It was five years ago when *Underworld* first hit theater screens around the world. The film's premise about an ongoing war between lycans (werewolves) and vampires brought a new spin on two of the most classic movie monsters. Taking visual cues from other films, such as *The Matrix* and *The Crow*, *Underworld* made a beautifully dark gothic reality come to life that was filled with dangerous creatures locked in a heated battle that was being fought without the knowledge of us mere mortals.

The film brought to the forefront its star, Kate Beckinsale as a new action hero on par with the likes of Angelina Jolie. Her character, Selene, was an angel of death wrapped in black leather and packing

heat. It also was the beginning Len Wiseman's career in the director's chair. Wiseman, who co-wrote the first film, went on to direct its sequel (*Underworld: Evolution*) and the big budget summer blockbuster *Live Free or Die Hard*.

Selene's backstory was tragic, with her family slaughtered by the very man she later considered a father, Viktor, her vampire creator. We later found out that Viktor was quite the manipulator and a being you didn't cross, as it was revealed through flashbacks that he had murdered his own daughter rather than allow her to fall in love with a lycan, a race the vampires considered no more than slave laborers.

Underworld has, at its heart, a very classic tale that's part Romeo and Juliet and part Greek tragedy, all mixed together with a new wave gothic look and a dash of science fiction. Kevin Grevioux, who stars in the series as the Raze, one of the more powerful of the lycans, also co-wrote the first film. Grevioux was at one time a microbiologist and has a history in genetic engineering. He took that knowledge and gave the vampire and werewolf mythos a spin by making the curses more of a viral mutation rather than something mythological or supernatural. His own experiences with prejudice also played a part.

Grevioux knows his stuff, obviously, as do his fellow writers and filmmakers. He knows it so well that he went on to write a comic book mini-series that tells how his character, Raze, was made a lycan. There are other non-*Underworld* related comics as well that he's currently penning. But the *Underworld* background story and the characters are, as said, straight out of something Shakespeare would have written. And that is the story that is told in the third film in the franchise; *Underworld: Rise of the Lycans*. Partially told in flashbacks in the first film, we discover that what started the war between

the two creatures was the execution of Sonja, Viktor's daughter. This act brings about a vow of revenge by Lucian, the leader of the lycan's and the father of Sonja's unborn child that died with her.

Viktor, the dark and powerful leader of the vampires, will not allow disobedience from anyone, including his daughter, Sonja, a powerful warrior. She's beautiful and willful and soon finds herself in love with one of her father's own slaves, Lucian. Lucian is a lycan, and their relationship goes above and beyond taboo. But the two of them want to be together, and as it happens, Sonja becomes pregnant. Her having this child would be even more of an affront to the vampires, as they see the lycan's as nothing more than animals. To have a half breed would be an abomination. Lucian and Sonja decide they will make a run for it, and be free of Viktor and the rules that keep them apart.

Things don't turn out like Sonja and Lucian planned, as Viktor captures them both, putting Lucian in chains, and (even after knowing his daughter is with child) chaining Sonja out in the sun. Not only that, but he makes Lucian watch as she dies. This, of course, turns out to be a horrible decision on Viktor's part, as Lucian's rage overflows, launching his fellow lycan's into a war with the vampires. This war goes on for centuries and eventually claims the lives of many on both sides.

For great characters you need great actors, and *Underworld* has played host to some really good ones. Returning from the first film and reprising their roles are Michael Sheen as Lucian and Bill Nighy as Viktor.

Sheen brings with him a history of theater and stage acting. He's garnered wide praise for his many stage performances and for other film roles, such as his work in *The Queen*. Nighy is another actor with a hefty theater background and a lot of film work under his belt. Many horror fans know him as Shaun's ill-fated step-father in *Shaun of the Dead* or as a very Lovecraftian Davey Jones in the *Pirates of the Caribbean* series.

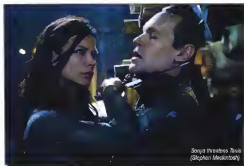
Since this time around we are getting a prequel and the events happen before the war was in full-swing, and other characters from the first two films receive more focus. One such character is Sonja herself. In the first film we only saw a few glimpses of her. This time she is played by horror fan favorite Rhona Mitra, who we last saw starring in the post-apocalyptic *Doomsday*, and her previous brush with werewolves *Skunkworks*.

Another character we get to spend more time with and learn more about is Andreas Tani, who we met in *Underworld: Evolution*. Tani was the historian of the vampires. He was an enemy of Selene's and in exile (where she had put him). He was also helping the lycans, which didn't set too well with her either. Tani was a debauched vampire who enjoyed women, blood, and booze. Being an exile didn't seem to bother him too much. Tani was a highlight of the second film, as he was played by actor Steven Mackintosh. You might recognize him from the creepy psychological thriller *The Jacket* opposite Adrien Brody. He's worked in not only a long list of films, but has also appeared in numerous television series in the UK.

Steven is kind enough to answer a few questions for us about his work in the upcoming *Underworld* prequel.



Rhona Mitra feeling very comfortable of Kevin Grevioux in *Underworld: Rise of the Lycans*.



Sonja practices Tani (Steven Mackintosh).

Did You Know?

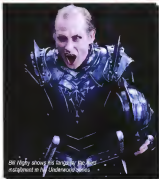
Len Wiseman (director of *Underworld*) and Kate Beckinsale (star) were wed the same year *Underworld* was released to theaters

HorrorHound: In *Underworld: Evolution* we were first introduced to Tans. He was an interesting character for someone who was supposed to be a scholarly type. Do we get more insight into him in this new film and see what part he may have played in the history of the vampyralycan war?

Steven Mackintosh: In *Rise of the Lycans*, we get to see Tans in his role of archivist of the coven working closely with Viktor. We also see how everyone is struggling for power (Tans included) and what a dangerous game that can be when Viktor's terrifying wrath is a constant threat. Tans watches all that goes on around him and gathers as much information as he can, for he knows that knowledge is power and can be used as a weapon when the time is right. In *Evolution* Tans has been exiled and is isolated, but in this film we get to see him playing the game of survival of the fittest within the dangerous world of Viktor's coven. He is an intelligent, sly, and provocative character that plays the game very well, as indeed he has to in order to survive.

HH: With talent like yourself, Bill Nighy and Michael Sheen attached, it adds a lot of weight to a film series that many would throw away as just another horror movie. But *Underworld* has a very epic, Shakespearean feel to it with characters like Lucian, who is betrayed, and Sonja who is very much a Juliet type. Was this part of the attraction to work on the films?

SM: I had a fantastic experience working on *Evolution* and



Bill Nighy shows his vampire boss and antagonist in his *Underworld* series.

was thrilled when they asked me to reprise my role. Having such great actors as Michael and Bill does bring something special to the project, it's true. Working with them on this was truly memorable and great fun. As if that wasn't enough, we shot the film in New Zealand which is a really beautiful country with a booming film industry now.

HH: This is the first time Len Wiseman hasn't directed one of the *Underworld* films. What was different with Patrick Tatopoulos as the helm?

SM: Patrick was an absolute pleasure to work with. His good humor and enthusiasm was unstoppable

even when the pressure mounted as it does on all film sets. Obviously, the fact he has an intimate knowledge of the previous films was a bonus. His work as a designer is extraordinary and it means that he has an incredible visual sense. He is also very open to input which makes for a rewarding experience.

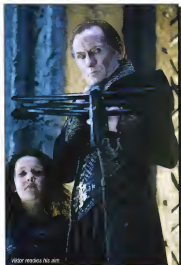
HH: This film seems even more action packed than the first two in terms of all out battles. It looks a great deal like a kind of *Breathless* for the lycans. Did you get to do any fighting and what sort of battles can we expect?

SM: Unfortunately, no fighting for Tans this time 'round. But [there are] some meaty scenes with Viktor, Lucian, and Sonja nevertheless.

HH: What did you take away, on a personal level, from having worked on a film with such lavish sets?

SM: Stepping on to the set of the Great Hall in costume was very cool. Strutting around an incredible Medieval space, dressed in chains and leather wearing fangs with green eyes... what's not to like?

HH: He's, right... what's not to like? *Underworld: Rise of the Lycans* hits theaters January 23rd, 2009.



Underworld screenwriter and actor Kevin Greviour pens this special two-part adaptation to the upcoming prequel *Rise of the Lycans*! As mentioned in this feature article, the origin of Lucian and the untold story behind the age-old war between the lycans and the vampires are told in these two issues, published by IDW Publishing. Both comics are now available and feature variant covers as well! Fans of *Underworld* who are not familiar with the previous comic incarnations of the series may want to seek out the original *Underworld* comic miniseries based within the myths of the *Underworld* film series.

NEWS BITS

With 2008 coming to a close we thought it would be fun to run down the top 13 movies to look forward to in 2009! Why 13? In celebration of the impending Friday the 13th remake, of course! Here they are, in order of their release date!

The Unborn (Jan 9)

If this David Goyer-written haunt film is half as good as it looks... wow!

My Bloody Valentine 3D (Jan 16)

The first in a long line of new 3D horror, the body count is promising and the classic name is of extreme value to slasher fans!

Friday the 13th (Feb 13)

Did you know about this one? Possibly the most anticipated of the year, Jason is reimaged for a new generation!

Monsters vs. Aliens (March 27)

CGI animation aside, the classic monsters (blob, giant woman, evil insect) take on aliens from outer space! How cool?

The Wolfman (April 3)

The remake of Universal's classic stars Benedict D'Amico as a young Talbot in what is promising to be a bloody good time!

Whiteout (April 24)

This comic book-turned-movie about a murderer in the arctic is one of comic's most beloved trades of the last ten years!

Terminator Salvation (May 23)

Is a horror? Who cares, it looks amazing. Christian Bale (*American Psycho*) stars as John Connor during the future war!

Drag Me to Hell (May 29)

The return of Sam Raimi-directed horror! This new installment to his *Ghost House* Pictures catalog will be a tale to watch!

Piranha 3D (July 24)

Yet another 3D horror installment, this one based on the classic Roger Corman killer fish film, directed by Alexandre Aja of *High Tension* and *The Hills Have Eyes* fame!

Final Destination 4 (Aug 21)

A fourth film in this always-exciting gore packed horror series will be released in 3D and sports a "killer" NASCAR crash opening!

Tyrannosaurus Rex (Aug 28)

Rob Zombie's hush project about a biker wrestler that is a supposed off of *The Nail*, a Rob Zombie/Steve Niles comic mini-series from a few years back.

The Crazies (Sept 25)

George Romero's classic infection movie remake for the post-9/11 horror fan? Cool!

Where the Wild Things Are (Oct 16)

Early screenings show this film to be a monster hit-in-the-wild! Let's hope the year-plus of post-production didn't change it.

*Release dates subject to change

Letting in THE UNINVITED

by Jessica Dwyer

THEN AND NOW

It's back! "Then and Now" returns to find out not which movie is better... but what advertising campaign was more effective? We pick the winners from an all-star line-up of movie remakes movie posters!



Of course we have to start off with our very, um, first! In the 1976 Friday, the two girls were pretty different. In the original one, they were just two girls.



We love the original My Sister Sam because movie posters, but we also love the remake. Almost as in, the original one was...



What a being poster! The original was like, 'Oh, hey the Wind Stood! Well, it was one of our special posters ever!'...



REC was made and remade Quarantine. While the original poster was decent, the remake poster did much to sell the film.



Lately, we have this page a little more. The Uninvited. Originally dubbed A Tale of Two Sisters, the remake knew due to its standard straight-to-video, right poster design. It's a little bit of a 'Then and Now' winner. But it's not a bad one. It's a little bit of a 'Then and Now' winner. But it's not a bad one.

Fairy tales and folk tales are mean little things. People don't realize how dark and truly frightening they are. And when filmmakers take them as source material audiences are amazed by the results and surprised to find out where its origins came from. One such film that was taken from a folktale is the highly regarded South Korean horror film *A Tale of Two Sisters*. The movie is one of the highest grossing Korean horror movies of all time, and for a good reason.

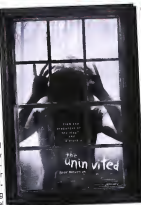
"*Two Sisters*" is a complex and creepy story that tells of a family haunted by the death of the little sisters' mother and the fact that their father is remarried to a woman neither sister likes. One of the young girls have been staying in a mental hospital and no one knows if the apparitions and thoughts that she is seeing are in fact true, including the audience. The film has a twist of an ending that many believe rivals *The Sixth Sense*.

American audiences will get a chance to see a new take on this old tale when *The Uninvited* is released in January of 2009, directed by brothers Charles and Thomas Guard. The film stars Emily Browning and Anelle Kebbel as the two sisters who have to deal with the new woman in their father's life. One sister, Anna, returns home after the death of her mother and a stay in a mental hospital. When she gets back, she finds out her father has become engaged to the woman who was her mother's nurse, Rachael. A visit from the ghost of her dead mother warning her that Rachael plans on killing them, sets Anna on a mission. She convinces her sister, Alex, that she's not crazy again, and together they have to convince their father that the new woman in his life is a psychopath. What follows is a game of cat and mouse between the sisters and their would-be step-mother.

A great cast including the two young leads round out the film: Elizabeth Banks of *Stitcher* fame plays Rachael, the "evil" nurse, and academy award nominee David Strathairn stars as the girl's father. I got a chance to talk with star Anelle Kebbel, an actress not unfamiliar with the realm of Asian inspired horror films, after having been in *The Grudge 2* alongside Amber Tamblyn. Here is what she had to say:

HorrorHound: This is a pretty dark film. What attracted you to this part and the film itself?

Anelle Kebbel: When I first read the script I loved the relationship between the two sisters. And I loved the wit and sarcasm and actual humor that Alex and Anna brought to the script amidst this dark twisted story. When I got to the last few pages of the film and realized where the ending... actually I guess I



didn't realize where the ending was headed, I was hooked. I put it down and I was like "Oh my goodness, I need to be a part of this, and I need to be a part of this now. I need to be Alex."

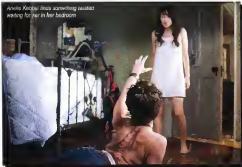
HH: Some of the scenes between you and Emily appear pretty intense. A lot of the film is strongly tied together between the two sisters. How did you prepare for that, did you bond together like real sisters to get that relationship to cross over onto film?

AK: Yeah, it was really difficult. We actually hate each other [laughter]... It was funny, at the initial screen test, we all talked about it later. Apparently I admitted to her that I was completely intimidated by her... not really intimidated, but I was completely confused

by how shy and introverted I found her. So there was things that I said as suggestion in the room and I didn't know if she didn't like my suggestions or hated them, but was too polite to say anything. I just found her to be just so shy and timid, and then apparently she found me too aggressive because I was so forward.

But in my mind, I was like I would do anything to get this part, and then it wasn't until we got up to Vancouver and we both decided let's go to dinner tonight and let's get to know one another as human beings. Once we got a better feel for who we are then we could talk about script ideas and how we can kind of bring the relationship from the page to real life as these sisters. It was so funny because from the first five minutes of us talking at dinner we were motor mouths. We realized we had so much in common, we liked all the same type of clothes, food, and music. We even had similar tastes in boyfriends. It was just like... from that moment on we just never stopped talking, and I learned very quickly Emily is the opposite of shy and timid. That girl speaks her mind and she speaks up whenever she has an idea. So we wound up working really well together on set. We wanted to make these girls real life sisters and real life teenagers that are just put in a really extreme circumstance that are forced to find a

Anelle Kebbel (left) screaming without waiting for her in her bedroom



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It would appear as if movie studios have been pulling back on cost-promotional gimmicks of late...but, the amount of honor due to promo has been low in numbers. Either way, the word says the return of Promotional Fun, with a look at a number of items from Star V. The movie's blood drive poster played homage to Hitchcock, its language was delivered in slick looking new low end (of course), logo and on Trailer Pack at Tower had some fun items over these past few months, including book only and different A-Guide, and now slick was also produced. Most of these items were given away at honor ones across the US this past fall.



Arika Kubal and Emily Browning
in *The Uninvited*

solution that works for them. It was very easy...we agreed on coming up with a lot of teen terminology, throwing that in there. Talking about how we talk to our own brothers and sisters and how we trust them. How we balance out each other's strengths and weaknesses. We spent a lot of time going over the script and kind of fine tuning some areas and finding areas where we could work on those key points. Luckily we both agreed on it, and the directors were willing to let us try it. Hopefully, it made it into the film.

HH: The original had a very complex way of telling the story. It had very subtle things that went on to convey the story and what was happening. How does this compare, is it more straightforward?

AK: I think that was part of the magic that Charlie and Tom brought to the table. I think that they saw an opportunity to make a very classic looking film. In the original, it's very fairy tale-like in the sense of the colors and the girls are almost dolls. I think that the Guard brothers really took hold of that and didn't want to lose the translation in our film. I think that everyone has agreed, it's not necessarily a remake as much as a foundation to the story we ended up telling. And what I love...I love the look of our film. I think they did a beautiful job, and I think they worked brilliantly with our cinematographer, and they created a film that is really beautiful to watch and an interesting picture to watch. I was really happy with working with them and what they made.

I think that's why they wound up changing the name in the end too. There's always a script you start with, and then there's the script you want the audience to know, and then there's the script that you end up telling in the end. I think after all those changes, they realized it came into its own and wound up telling its own story.

HH: This is the second Asian-inspired horror film that you've appeared in. Do you enjoy working in the genre?

AK: I do, I think I'm more fascinated with different culture's interpretations of the common talking of a story. The different view, their interpretation of a spirit or a ghost and

what it means to them in their culture. I had some of the best times of my life over in Japan working with a director that didn't speak any English. It was absolutely fascinating. Obviously the Guard brothers spoke English, but to take on another culture's fairy tale and story was such an honor for me. I think I will forever be fascinated with other people's points of views and how deep, how common a ghost story can run to any given person to any given situation. I mean in Japan, you'll see miniature homes outside of a home. It's to trap the evil spirits and ghosts before they can come into the main house. Seeing and living through experiences like that, it's life changing. It's such a beautiful thing to be aware of. I think.

HH: It's interesting, especially in *The Grudge*. It gives you the impression that ghosts aren't so much ghosts as a specific person, but everything that has happened in a dwelling comes together and leaves an imprint on you and follows you around. That's a cool concept.

AK: Yeah, it's much more like a state of being you were in when you passed on, and what emotions were left. Be it rage, or anger, or sadness, or vengeance. And it's about how those things when left untouched or unresolved take on a life of their own, and grow into another form.

HH: And what do you do with that? How do you fight something like that? It's an emotion. It's eternal, so how do you get rid of it? That's inherently creepy.

AK: Yeah, and it goes to show you just how difficult those massive emotions are to conquer in everyday life.

If you'd like to read up on the folklore that is behind these two films you can look it up online. The original story is called *Janghwa Hongryeon Jeon*. *The Uninvited* is scheduled to hit screens on January 30th.



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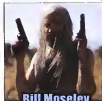
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Derek Mears
Friday the 13th (2009)



Corey Haim
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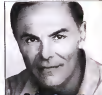
Jamison Newlander
The Lost Boys



Doug Bradley
Hellraiser - Nighthead



Andrew Bryniarski
Texas Chainsaw Massacre



John Saxon
A Nightmare on Elm St.



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Evil and children have a long history in film. There is just something inherently creepy about a young child that has been touched by the dark side. Maybe it's the fact that kids are supposed to be innocent and happy, not psychotic and spawned from the devil. When it's done right, and you can see the demonic evil shining through the mask of childhood, it grabs you as a viewer in some visceral area you never knew existed and doesn't let go. Films like *Willage of the Damned*, *The Omen*, and *The Exorcist* are prime examples of film using the "evil child" idea and turning out classics of cinema. Of late, movies like *The Ring* have given us new entries into this subgenre that had its roots in (pardon the pun) movies like *The Bad Seed*.

Each movie gives a different reason for the child being the way it is. *The Exorcist* and *The Omen* are spawned from the pits of Hell with demonic possession or just plain demons-in-human form being the cause for the effect. *Willage of the Damned* had more sci-fi overtones and gave the impression of alien influences, while *The Bad Seed* saw one of the first instances of a child born a serial killer, an altogether different kind of evil. We saw this show up later on in *The Good Son* and even *Halloween*. Some other noteworthy entries into the realm of evil children include the notorious *It's Alive* where science, this time, plays a part in the birth of a monster baby, and then there is the French film, *Baby Blood* (also known as *The Evil Within*), where the child isn't even born yet... and makes life hell for "mom." The entity takes root in this woman's womb and forces her to kill in order to satisfy its need for blood... we never really find out what the thing is, just that it's hungry (but we will soon, thanks to the impending release of *Lady Blood*, the upcoming sequel). *Baby Blood* actually brings us to our newest entry into the evil child genre thanks to a connection between the two films. The fetus voiceover in the English dubbed version for *Baby Blood* is performed by an uncredited Gary Oldman, who stars in the soon to be released *The Unborn*.

The Unborn is sort of a meshing of evil children film-types. The story focuses on a young woman named Casey Beldon. Casey is having visions when terrifying things begin happening to her. Troubled due to her past and her relationship with her mother, it turns out that Casey was actually a twin, and that her twin died before he had a chance to be born. Casey survived and now the unborn sibling has returned and demands a chance to live. Her twin brother's death in utero and her subsequent birth denied this demon its chance to enter the world.

Casey uncovers a curse on her family that goes back to the time of the Nazis in Germany. It's a story of a soul that is so tainted by evil that it cannot enter heaven. The soul is cursed to roam the earth forever looking for a host. It is this spirit that is haunting and trying to possess her. It wants to be born into this world, and Casey is the key. Her only hope is to try and exorcise this demonic spirit via her spiritual adviser, Rabbi Sendak. When Sendak and others try to help Casey rid herself of this entity, the results aren't what they hoped for... The spirit is strong and it's very angry.

Gary Oldman, star of such movies as *Bram Stoker's Dracula*, and the current biggest comic book film of all time *The Dark Knight* stars as Rabbi Sendak, the man trying to fight the demon plaguing Casey. But Oldman isn't the only genre favorite in the cast. Odette Yustman, who we saw as Beth in *Gloverfield* stars as the beleaguered Casey. CS Lee and James Remar, who both star in the mega hit TV series *Decker*, are also part of the cast. Rounding out the list is Cam Gigandet whom you can catch as one of the evil bloodsuckers in box office smash *Twilight*.

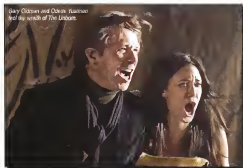
If you have seen the trailer then you've had to notice the super creepy child spirit with the glowing eyes. His name is Baro and he is being played by new

comer Ethan Cutkosky. *The Unborn* is his first feature film and from the looks of things Baro has all the makings of a new Samara or even Regan MacNeil.

The cast is great, but the film has another heavy hitter behind the scenes in the form of its director and writer, David Goyer. Goyer is a name many horror fans are familiar with from a few years back. Goyer cut his teeth in the writing business by scripting such Full Moon Entertainment movies as *Arcade* and *Demonic Toys*, and the subsequent sequels where the Toys went up against the likes of the Dollman and *The Puppet Master* dolls. But as we know, he didn't stay in direct-to-video land forever. Goyer went on to pen the sequel to *The Crow*, *City of Angels*. After that came the gothic *Dark City*, and in the same year, the film series that would endear him even more to comic fans... *Blade*. Goyer created the character Whistler for the franchise, which would go on to be one of the most successful adult-hendry comic series made for the screen (quite an improvement over the *Nick Fury: Agent of Shield* movie that Goyer also wrote, which wound up starring David Hasselhoff in the title role).

Goyer eventually wrote all three of the *Blade* films, finishing up by directing the final entry, *Blade: Trinity*. He even went on to co-write and direct many of the *Blade* TV series episodes. But *Blade* wasn't the only comic book character Goyer would bring to life on the big screen. His foray in the realm of DC Comics gave life to (yet another tie to Oldman) *Batman Begins* and the subsequent box office giant *The Dark Knight*. Goyer has shown himself to be a master of horror in his own right. A fan of the work of HP Lovecraft, he has proven his ability to take gothic horror to new heights and to a new generation. Also on hand for *The Unborn* are producers Michael Bay, Brad Fuller, and Andrew Form, the men behind such recent horror hits as *The Hitcher*, the new *Texas Chainsaw Massacre* films, and the upcoming *Friday* the 13th remake as well as the *Nightmare on Elm Street* remake which is currently scheduled to hit theaters in 2010.

The Unborn has a chance of being one of the better horror movies of next year. It has a great pedigree behind it with heavy hitters like Bay and Goyer at the helm and a group of actors that have cut their teeth in our favorite genre. The visual look amazing with Baro's glowing eyes and terrifying appearance and *The Exorcist* inspired crab walking old man, crawling down the stairs. Taking great scores from the classics that have come before it, and adding a new polish and slick veneer make this stand out. It's obvious the filmmakers know what works and what scares us. Creepy kids are always good for a scream... or two.



Gary Oldman and Odette Yustman find the wrath of *The Unborn*.

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MOVIE NEWS The Evolution of JASON!



With February 13th, 2009 hosting the return of Jason Voorhees, and Anchor Bay's impending documentary - *His Name Was Jason* - not to mention Paramount's recent announcement that the first three films in the original *Friday* series are due for special edition DVD and Blu-ray treatments in conjunction with the remake's release... we thought it would be fun to take a look back at the evolution of the man who we all know and love. This is a historical timeline of Jason Voorhees's on-screen exploits, many of which are discussed in great detail on the AB/Siarz "Jason" docu, which hits stores this February. So before "Mommie's Boy" comes back to slash up camp counselors and campers for a new generation - here is a synopsis of what the original Crystal Lake Killer was up to!

Friday the 13th

Young Jason, son of Pamela Voorhees, was "enjoying" a summer at Camp Crystal Lake, where his mother worked. Jason, a bald deformed young boy, was scared of the water and dared not swim on his own, as he wasn't a very good swimmer. One day, while his mother was working, Jason was forced into the lake by a group of cruel children. Pamela had placed her trust in the teenage camp counselors on duty at the time to look after her son. The counselors, however, were off screwing around, leaving young Jason to fend for himself. Stuck in the middle of the lake, Jason belted out for help, splashing around in the water unable to swim, purportedly drowning in the lake. Mrs. Voorhees never forgot the camp counselors who were too busy having sex to help her boy. Ten years later, Mrs. Voorhees sought her revenge, killing innocent (but usually active) counselors at the newly reopened Camp Crystal Lake. One young woman, by the name of Alice Hardy, survived the summer slaughter, as the conclusion of the kill-spreed met with the decapitation of Mrs. Voorhees in an act of self-defense. Alice was found the morning after the said decapitation, floating in a boat, delusional that young Jason had returned from his watery grave to drag her into the depths of the lake. Obviously in shock, Alice was treated and released from the local hospital, unclear as to what truly happened on that calm watery grave that supposedly housed Mrs. Voorhees's young child.

Friday the 13th Part 2

Alice Hardy, the lone survivor of Pamela Voorhees's massacre, returned to her apartment in the city, where she was violently murdered in what appeared to be her apartment. Jason was enacting his own brand of revenge (which included his mother's severed head hidden in a refrigerator). In fact, five years after the initial slaughter at Camp Crystal Lake, the camp was abandoned and the name of Voorhees had become an "urban legend." Campers from a nearby site eventually find their way to the original crime scene as normal courtesy takes hold, leading to another killing spree. Jason Voorhees, who clearly has reached a mature age, appears to have built a shack to live in deep within the woods, feeding off of animals and stealing clothing (possibly from victims). Jason stalks the woods wearing a sack over his head, with a single eye hole. By the end, a counselor finds his home in the woods complete with a shrine devoted to his deceased mother. This installment would indicate that Jason had not drowned in the lake, but merely resurfaced, confused, and forced to fend for himself. It is also stated in the film that he bore witness to the decapitation of his mother, picking up where his mother left off, killing anyone who comes close to "Camp Blood."

Friday the 13th Part 3D

The "cursed" lake sadly becomes another scene of violent murder as Jason Voorhees continues his brutal acts of bloodshed, picking up where he left off in *Friday the 13th Part 2*. A group of friends go to spend a weekend at a lakeside cottage. There the maniac reappears in a more hulk-like physical state, covering his distorted face behind a white hockey mask sporting red slash-marks on the brow and cheeks (courtesy of teen-prankster, Shelly). Although his face is hidden, his vengeance is not. Jason originally appeared in overalls (in *Friday the 13th Part 2*) and in the final reveal, we see his disfigured face, a very "mongoloid mountain-man" look, complete with fuzzy facial hair and

stringy red locks. In this "3D Friday" installment, filmmakers revamped Jason's look, as he had somehow gone completely bald, beard and all - more reminiscent of his child-like appearance in the original *Friday* the 13th. His overalls replaced with an army-green work shirt and grey pants. Jason's many violent exploits in the film include the use of a spear-gun, axe, and, of course his favorite weapon - a machete. By the end of the movie Jason is brought down thanks to being hung from a barn hayloft (a minor inconvenience), that later leads to an axe to the head, leaving that indelible gash in Jason's hockey mask - a trademark that remained in the series throughout the later sequels.

Friday the 13th: The Final Chapter

Thought dead after the events of his latest murders, Jason is taken to the local hospital morgue where he escapes, with the intent of returning to Camp Crystal Lake. Soon he comes into contact with the inhabitants of a number of summer homes, and so begins yet another massacre of epic proportions, with major focus around the Jarvis Family, a local mother, daughter, and son. Young Tommy Jarvis and his sister, are aware of the "Jason murders," as the slaughter plays out. Tommy - a humor aficionado - attempts to end Jason's madness once and for all, in hopes of saving his sister. After cleverly tricking Jason into thinking the young boy was in fact - a young Jason - seeking confusion upon the brute - Tommy Jarvis then attacks Jason, sinking a machete deep into the left side of the mutant-killer's skull, then repeatedly chopping at his body with the machete, chanting "Die! Die! Die! Die!" This film was originally set to be the final nail in what had become considered a failing franchise, until director Joe Zito delivered the most promising film in the series, and in some ways, by officially killing Jason, helped jumpstart the series again.

Friday the 13th: Part V: A New Beginning

Years after Tommy Jarvis's face-to-face encounter with Jason Voorhees, he remained haunted by hallucinations of the Camp Crystal Lake Killer, and is placed in a halfway house for troubled teens. In an unrelated event, the most troubled of the group, Vic, after being annoyed by an overweight loan named Joey, proceeds to chop him up with an axe. This event leads to a new string of murders possibly being committed by a mysterious copy-cat killer. Tommy Jarvis once again stops the masked-killer, only to reveal him as Joey's estranged father, and local ambulance driver, Roy. Tommy faces the idea that he may never escape the curse of Jason Voorhees, as in the closing scenes of the film, we are led to believe that Tommy may carry on the Voorhees legacy by donning the iconic hockey mask for an inevitable sequel.

Friday the 13th Part VI: Jason Lives

Years after the halfway house incident, Tommy Jarvis heads back to the hometown of Jason Voorhees, to prove to himself, after all these years, that Jason is in fact dead. After breaking into the cemetery where the masked-murderer is buried, Tommy proceeds to dig up Jason's rotting corpse. In an act of insanity, Tommy breaks a piece of fencing from the cemetery gate and stabs the corpse of Jason in the chest. As luck has it, a bolt of lightning strikes this pole and brings Jason back from the dead... now a reanimated corpse, he climbs from his grave and sets out to continue his legacy. After donning his long-lost hockey mask (which Tommy had held on to after all these years, and had dropped it into Jason's grave prior to his resurrection), Jason was ready for revenge, seemingly more angry than ever before. Sadly, Crystal Lake (renamed Camp Forest Green) has been reopened and Tommy must confront the evil he helped unleash. After a high body count, the killer is finally "put to rest" when Tommy throws a chain around Jason's neck (which was attached to a bulldozer), dragging Voorhees to the bottom of the lake. In a final effort, Jason is able to grab Tommy's legs. Tommy, however, is narrowly able to escape after a boat motor blade is thrust into Jason's face, grinding up his collarbone, cheek, and hockey mask.



Friday the 13th Part VII: The New Blood

Tina Shepard has returned to the lake where her father had died. She believes she killed him when she was younger, thanks to a telekinetic power she appears to possess. During a night of angst, she wishes her father to return from his watery grave (a dock collapsed with him on it years prior). Instead of bringing her dad back from the dead, she accidentally frees Jason Voorhees, who had been chained to the bottom of the lake since the last installment. Now that Jason is back, his body count continues. One after another, campers are killed off in horrifying fashion as Tina has to embrace her powers to battle and hopefully destroy Jason once and for all. Jason takes more punishment than ever before in this film, having nails driven into his head, being set on fire, and even having his mask used as a weapon to crush his skull! Tina's father somehow exits the lake and drags Jason back down with him to end yet another horrifying summer. Jason's look in the movie is the most zombie-like of any of films. Tattered clothes and his exposed vertebrae and rib-cage help make this the most memorable and favorable looks for the character.

Friday the 13th Part VIII: Jason Takes Manhattan

Still encased in the cold depths of Camp Crystal Lake, Jason is once again awoken thanks to a boating couple whose ship anchor breaks an electrical wire, "recharging" Jason for his new awakening. After making short order of the couple and discovering a tattered hockey mask on board, Jason finds himself slowed away on a cruise ship, as local teens celebrate their graduation with a trip to "The Big Apple," New York City. Forgoing the logic of how a cruise ship docked at Crystal Lake, the passengers of the boat are hacked away one by one in one of the most devastating "body count" killing sprees to date. After landing in New York the remaining passengers escape into the city, only to be stalked by Jason throughout. Jason eventually makes his way to the sewers, where the last remnants of the bloody cruise lake refuge. By the end, Jason is "destroyed" thanks to a toxic sludge that floods the sewer, somehow returning Jason to his child-like state (which happens to be a non-monogloid-looking boy... simply terrible).

Jason Goes to Hell: The Final Friday

It was only a matter of time before the government took matters into their own hands. Jason is trapped by the FBI and shot up before being blown to pieces! His remains are brought back to a local morgue where his black heart begins to beat, hypnotizing a mortician, who eats the heart and "becomes" Jason. In this film Jason has the ability to possess other bodies, and is being hunted down by his half-sister and a bounty hunter, who discover he is not truly dead. Jason's demonic body is reborn (in the hockey-masked form seen in the beginning of the film, don't ask) before he is eventually defeated, with the spirits of the underworld dragging his body back down to Hell. The mask is all that remains; however, it is then dragged into the earth thanks to an iconic knife-loved dream demon.

Freddy vs. Jason

By this point in Jason's existence, he has seen it all: alive, dead, undead, dead again, etc. Another legendary murderer named Freddy Krueger, who haunts and kills children in their sleep, has become dormant thanks to his own legend becoming near-extinct. If the

locals don't know of him - they can't dream and fear him... Freddy uses the underworld to find Jason and manipulates his "dreams" to trick him into creating a new wave of terror for the townsfolk of Springwood, and help reignite Freddy's legend in hopes of resurrecting his nightmarish manifestations. Jason's appearance in this film is drastically different. He now stands much taller than before, even wearing platform boots, his skin tone is dark (almost black and burnt), and a mass Frankenstein Monster-styled jacket/shirt covers his torso. Jason soon discovers that he has been used by Freddy, and eventually battles the maniac to the "death" in which he (after maintaining large amounts of punishment) severs Freddy's head and retreats back to his home at Camp Crystal Lake.

Jason X

The government has captured Jason once and for all and an order has come down to cryogenically freeze the murderer, permanently decommissioning him. After a quick escape and (yet another) mini-kill-spree, Jason is frozen (along with the young woman who took him down) where they are later found and defrosted by a student field trip 400 years in the future. The captain of the student's spaceship decides to sell Jason Voorhees's body (he apparently is a legend by the year 2455 and quite valuable as a "trophy"). Unfortunately for the crew, Jason returns to "life" after being defrosted, where he begins killing every life form in space. He even causes the destruction of a space station and its thousands of inhabitants (making it impossible to ever definitely determine this masked-killer's true body count). Early in the film, Jason is shown with yet another costume change. Slightly similar to Freddy vs. Jason (even though it was released prior to "FvJ," midway through the film Jason is shot-up, and halfway destroyed. Thanks to a computer malfunction, space-aged nano technology rebuilds Jason into his "Uber" state, chrome covered with a shiny metal face plate resembling a hockey mask. He now appears almost completely indestructible. After struggling to destroy Jason, the last survivors of the student spaceship sack Jason out an airlock where he is drawn into Earth's atmosphere where he crashes, presumably to continue his legacy anew.

2009: The Future of an Icon

February 13th, 2009 marks the return of Jason Voorhees to the big screen, and many readings this article may want to know what to expect. Considering this is a remake, what you can look forward to is a retelling of Jason's origin, bypassing a large chunk of the original Friday the 13th and claiming more focus on the backstories from Parts 2 thru 4. What we know is that Jason appears throughout the film, at first with a bag-covered head (ala his Part 2 potato-sack) and, later, donning the iconic hockey mask (as seen in Part 3). Jason is no longer a hulking undead zombie out for blood. His mother is dead (as seen in the initial Come-Con trailer) and his hidden cabin-in-the-woods is back! Outside of the basics (most of which can be pieced together around these facts), we also know the body count will stand at 13, a lucky number for this franchise. Directed by Marcus Nispel (The Texas Chainsaw Massacre 2004) and produced by Platinum Dunes, this appears to be one of the first in this new remake boom that actually has the brass to take everything great from the original series and plaster it on screen for an all-new audience! With any luck, Jason will strike oil once again and another series of movies will be spawned, ensuring an all-new generation of worthy slasher films - at long last!



Who You Gonna Call? The REAL GHOSTBUSTERS!

Over the years (and especially in the '80s), a number of movies have made the transition from the big screen to the animated-small screen. Many of which couldn't be considered highly memorable or impactful (*Jean Wolf*, *Back to the Future*, *Bill and Ted's Excellent Adventure*), and then there's *The Real Ghostbusters*! Originally airing from 1985 to 1991, *The Real Ghostbusters* (and the later renamed *Slimer and the Real Ghostbusters*) were one of those rare TV gems that furthered the popularity of a movie license, helping create an entire slew of new exciting villains and on-screen antics, and pushing the licensing beyond its intended life-cycle by creating a number of new ideas for an action figure line and accessories spawned from the ideas presented in the cartoon. In a rare feat, the cartoon actually took one particular character (Slimer) and created a more in-depth backstory and a defined look that was later carried over into *Ghostbusters 2*, the film sequel in 1989. The animated series was also responsible for the creation of a new drink - the H-C Eco Cooler. This green concoction even outlasted the TV series, as it was available at grocery stores for years beyond the show's cancellation.

For many years now, fans of the *Ghostbusters* have been wondering when this hit animated series was due for DVD release. In the past, we have been treated to special

collection discs, sporting a few themed episodes, but nothing so complete as a full season. Well *HorrorHounds*... we apparently have jumped well beyond the idea of seasonal releases - as Time Life Video has unveiled their box set featuring the ENTIRE COLLECTION! That's right - all 147 episodes of both *The Real Ghostbusters* AND *Slimer and the Real Ghostbusters*! The set was actually posted on a special website many months ago asking fans to decide on what the collector box should look like - and as shown below - the entire collection comes packed in a replica of the fire station-headquarters, with five steelbook inserts featuring 24 disc! On top of this, if you order from the website today, you will be treated to a bonus disc featuring an original promotional plot for the series - never before seen (not to mention additional interviews!)

Throughout the set are numerous interviews and commentary tracks with the show's writers as well as documentaries on the series, from the creator to the change of focus onto Slimer as the titular character. Available complete with what you see here, the set sells for \$179.99 and can be purchased with an installment payment method. To pick up your box set online today, just visit www.real-ghostbustersdvd.com/



10 Random QUESTIONS WITH Bruce Campbell

Each issue we sit down with a different horror director to discuss film, home life, and other assorted tidbits that happen to come into play. The result? 10 Random Questions. This issue: the man with the golden chin, the horror veteran himself, the icon from such films as *Evil Dead* and *Evil Dead 2* - the director of such classics as *The Man with the Screaming Brain* and, now, *My Name is Bruce*... Mr. Bruce Campbell! While doing PR for this exciting new film, *HorrorHound* was able to steal a few minutes away from Mr. Campbell's busy life to find out those fun seemingly random questions that you, the readers, may or may not have wanted to know.

HorrorHound: What's your favorite Three Stooges movie or short?

Bruce Campbell: It's a short... *A Plumbing We Will Go*. It's about *haywire* plumbing.

HH: Do you usually get all of the merchandise (and there's a lot of it) that features your likeness - action figures, comics, plush, busts, etc?

BC: I get them, I just never get paid for them. I have crates of shit that will never amount to a hill of beans in my bank account. I don't know what it is about merchandising, but I see it everywhere.

HH: What's funny is that you are the most likeness face in horror. Freddy and Frankenstein's Monster have the corner on the market, but without make-up - you are king. So the question is... how does that make you feel?

BC: Plus I am one of the only good guys. Most of the other horror guys are bad guys. It's good because all it means is that people like it. If they didn't like it, they wouldn't get the nineteen versions of *Army of Darkness*. So it feels good. It just means people are interested. They only collect what they think is special.

HH: At what point in your career did you first feel that you had achieved cult status?

BC: I don't really know. I don't keep track of the Bruce Campbell timeline... Here's the thing, I have just been around long enough. If you don't go away, they start referring to you as the veteran actor.

Some guy first called me that, and I thought "Okay, that's cool."

HH: Are there any film roles you ever regret turning down?

BC: None. Because my gut is what I go by, and if I thought the script blew, I don't care if it makes \$100 million, I stick by my gut. Or maybe the part wasn't big enough. I don't want to play the game of "Oh, put me in this movie because it's gonna be a big movie!" so when I turn something down, it's for what I feel is a good reason.

HH: Who would win in a fight: Jay Leno's chin or yours?

BC: Mine... because I would cheat.

HH: What's the strangest thing you have been asked to do for the sake of cinema?

BC: Acting in reverse. Sam Raimi is the only director to ask me to act in a long sequence, in reverse. It was the only way to achieve a certain effect. It was in *Army of Darkness* when the little tiny Ash gets stabbed with a fork. It was hard reacting to everything backwards, starting with being dead, being stabbed, seeing the fork, running to a wall...

HH: I'm not going to ask the "Evil Dead" question, but I am curious, have you kept track of how many times you have been asked it?

BC: [laughs] It's pretty high, I think it's the same number as our national debt. But I don't blame people, it's okay.

HH: Name your all-time favorite actor

BC: William Holden (*The Bridge on the River Kwai*)

HH: Are you a dog or cat guy?

BC: Cat. Unfortunately, I lost four cats when I was in Miami. They were eaten by coyotes... so I lost all my cats. I'm a nothing guy now.

Check out *My Name is Bruce* on DVD and Blu-ray on February 10th, 2009. You can also see Bruce on your TV screen via his ongoing series *Bum Notch*, now airing on the USA Cable Network.





The fourth volume of Synapse's 42nd Street Forever is now available and includes more horror trailers than ever before! Extras include: The Sector Die, Select Sources Hitluka, Die Laughing, Horrorgods, New Year's Evil, and Moribund. Extras include commentary tracks and bonus TV spots!



After spending a decent chunk of change by promoting this title at last year's San Diego Comic-Con (last year being 2007), this long delayed horror title finally sees release via direct-to-DVD on January 20th, thanks to New Line Home Entertainment. No bonus features have been announced.



Who would have thought a movie about putting a bag on your head could be good? Well, it at the very least means anything, then many horror fans will pick up *Baghead* on DVD December 20th. Extras include a commentary with directors/actors Mark and Jay Duplass, interviews, and a featurette.



The Roger Corman produced remake of this John Gurnadie classic hits DVD on January 23rd. Both theatrical and unrated versions of the film are included, along with a commentary with director Paul W.S. Anderson/producer Jeremy Bolt, and two featurettes. The Blu-ray hosts exclusive extras.



Dimension Extreme continues their relentless horror releases with *Eden Lake* - available on January 6th! Focus on this terrifying feature will include an audio commentary by writer/director James Watkins and a making-of featurette. *Eden Lake* will also be available on Blu-ray.



Although Paramount could leave a thing or two about digitally remastering their such releases, we still appreciate their willingness to put this horror great! re-release series on DVD. Coming out on Feb 16th is the second season of *Friday the 13th: The Series* (with no extras planned).



First leading score may have received a recent UK 3-disc special edition of *The Last House on the Left* earlier this year. Thankfully the US wait isn't long for a similarly-released version. This new collector's edition includes a commentary, four featurettes, deleted scenes, and seven behind-the-scenes outtakes.



Midnight Meat Train got the royal shift by Lionsgate, but the DVD/Blu-ray release on February 17th, seems like a solid effort. Extras included are an "Anatomy of a Monster" making-of featurette, a "World of Oliver Barker" featurette, and a "Monogamy's Bag" featurette.



Alexandre Aja's *Mirrors* hits DVD on January 13th! Special features include an extended cut of the film, two featurettes, deleted scenes with optional director commentary, and an alternate ending. The Blu-ray includes an Alvin Flanders backstory featurette, picture-in-picture commentary, and more!



The horror industry has a way of living itself, especially when it comes to April classic "cat" films, such as *My Bloody Valentine*. Lionsgate announced last month that they intend on releasing the gem in its unrated guised glory this January 13th! Lost footage and a history of the film featurette is also included!



We assume these direct-to-DVD sequels are each considering the very studios are pumping them out! Titles such as *Boogymann*, *Feast*, *The Grudge*, and *Pulse* are all welcome - each with at least two sequels in the can and on your DVD racks. *Pulse 3* (shown above) is currently available.



GGI announced *Resident Evil: Degeneration* - Do we need to say anything more? From Sony Pictures, this all-new feature-length GGI film hits DVD on December 20th and includes a *Resident Evil* 5 video game trailer, a casting-of featurette, voice blessings, character profiles, an interview with "Leah" and more!



With a title like *Sharktopus* in *Sharktopus*, we're really used to tell you what this movie is about? Spawning *Shogakukan* (bottom) you know it's gonna be good. "Sharktopus" hits DVD on January 27th and revolves around a famous archaeologist (Babin) and diver who unearth a killer beneath the Vancian waters!



George Romero's classic *Gravestone* spin-off, *Tales from the Darkside - The TV Series*, is FINALLY coming to DVD in seasonal sets! This first installment, presented by Paramount Pictures, hits DVD on February 16th and comes with all 24 episodes from the first season. Sadly, no extras are planned.



Okay, I guess we missed one... The second *Vacancy*, is yet another horror odd to receive direct-to-DVD life-support thanks to this upcoming prequel! *"The First Cut"* looks for this disc in stores on January 20th. Extras include a cast and crew commentary, making-of, and deleted scenes.



By now you've read it and it's applicable: we recently met down with Bruce Campbell and happily discussed more than just random questions. Here are some bonus questions based on his new feature film *My Name is Bruce*. Look for the DVD release of "Bruce" on sale February 10th, 2009.

HorrorHound: Do you find it difficult to direct yourself?

Bruce Campbell: Not really. I've done it since the *Menendez* and *Star 80* days when I did it for television. So I've gotten kind of used to it. It's fun and very liberating, as long as you don't mind the extra workload. I like the responsibility, even because there aren't very many people to tell you what to do. If there are working on a huge movie, there are lots of opinions in it for the crew.

HR: Do you enjoy being in your own pants as Ted Raimi?

BC: I do because I've worked with all these stars for so long that it's just easier. I can't call them up and say they got, come up here and let's fool around with this, and you don't have to explain everything, and you know a lot of the stars worked and I helped. I found over time that I like to work with the people I like to work with, and I don't like to work with the people I don't like to work with.

HR: In *My Name is Bruce*, you actually have a lot of laughs, poking fun at yourself and your career. Did you ever stop to think maybe you were getting a little too far and could actually alienate your fans because of it?

BC: NO! No, I think you've got to be important to try and make the audience gasp a couple times. Oh my god, I can't believe this is saying that, and I have moments in time that we honestly outburst with fans in the movie. I got to respond how I really want to respond. So, I get to hide behind my character.

HR: We have actually been hearing about this film for awhile now. How long ago did you actually shoot it?

BC: We shot it in '99. That's the weird thing about releasing it. I was working. I just started *Star Trek*, which keeps me really busy, and between *Star Trek* and making my own movie, not being that you know two years later, pass!

HR: To read more of this interview, visit www.horrorhound.com today!

HORROR HOUND'S BEST

BEST MOVIE (ORIGINAL) OF 2008:

SOME THING HAS FOUND US



A NIGHT SHYAMUSAR



BEST DIRECTOR OF 2008:

MATT REEVES
(CLOVERFIELD)

MICHAEL HANEKE
(FUNNY GAMES)

ALEXANDRE BUSTILLO
(JULIEN MAURY INSIDE)

ALEXANDRE AIA
(MIDWINTER)

JACK ANTONIO
BAYONA
(THE ORPHANAGE)

BEST ACTOR OF 2008:

ANDY SERKIS
(THE COTTAGE)

RON PERLMAN
(HELLBOY II)

TAEVOR MATTHEWS
(JACK BROOKS)

BRADLEY COOPER
(MIDNIGHT MEAT TRAIN)

KEIRA SUTHERLAND
(MIDWINTER)

BEST ACTRESS OF 2008:

NAOMI WATTS
(FUNNY GAMES)

BELEN RUEDA
(THE ORPHANAGE)

JENNIFER CARPENTER
(QUARANTINE)

LIV TYLER
(THE STRANGERS)

JESS WICKLER
(TEETH)

BEST GORE SCENE OF 2008:

THE COTTAGE
SHOVEL TO THE MOUTH

FEAST 2
THE AUTOPSY SCENE

FRONTIERS
CIRCULAR SAW SLAM

INSIDE
FORCED C-SECTION

MIDWINTER
JAW-UP SEQUENCE

RUINS
LEG AMPUTATION

SAW V
SWINGING PENDULUM

BEST COMIC BOOK SERIES OF 2008:



BEST ACTION FIGURE/COLLECTIBLE OF 2008:



BEST TELEVISION SERIES OF 2008:

DEAD SET (UK E4)

DEXTER (SHOWTIME)

FEAR ITSELF (NBC)

PUSHING DAISIES (ABC)

SUPERNATURAL (THE CW)

TRUE BLOOD (HBO)

INTERVIEW WITH A VAMPIRE

BEST MOVIE (DTV/LIMITED RELEASE) OF 2008:



T OF 2008 VOTING

Hey there HorrorHounds! It's that time of year again... so send in your ballot for the end-of-year HorrorHound Best of 2008 Voting! Just like previous years, we have separated our best film category into three sections - best movie (theatrical), best movie (remake or sequel), and best movie (independent film/direct-to-DVD/limited theatrical release). We have expanded the choices in many categories! Send your ballot in today and randomly selected voters will receive a free subscription to HorrorHound, back issues, or hats/T-shirts! VOTE TODAY!!!

BEST MOVIE (REMAKE/SEQUEL) OF 2008:



BEST DVD OF 2008:



Mail Voting Form To:
HorrorHound Best of 2008
 P.O. Box 710
 Milford, OH 45150

Name _____
 Address _____
 City/State/Zip: _____
 E-mail: _____
 Age: _____ Male • Female (circle one)

1. Best Movie of the Year _____
2. Best Movie of the Year (sequel/remake): _____
3. Best Movie of the Year (DTV/limited): _____
4. Best Director of the Year: _____
5. Best Actor of the Year _____
6. Best Actress of the Year _____
7. Best Gore Scene _____
8. Best DVD of the Year _____
9. Best Comic Book of the Year _____
10. Best Action Figure/Collectible _____
11. Best TV Series of the Year _____
12. Fan's Choice: HorrorHound Hall of Fame: _____

BONUS: Favorite HorrorHound Feature: 10 Random Questions • Fastlane • GoreHound • Horror's Hallowed Grounds • Video Invasion (circle one)

RULES: Fill out all of the information above. One entry per person. Multiple entries will be voided. Prize winners will be randomly picked from mail-in voting. Photographs and/or written entries are accepted. Winner votes are also accepted. Fill out this form and mail to the address provided above. Vote online by e-mailing your choices to info@horrorhound.com

VIDEO INVASION REMEMBERING THE VHS BOOM

THRILLER VIDEO

BY MATTHEW MOORE



Within the crypt we called our local video shop, few companies caused our mouths to foam with rabid anticipation as we crept through the alphabetical aisles of horror titles. Large oversized cardboard goodies mixed with a few plastic cases helped fill our graveyard with unique and gaudy tombstones. These companies dared to take us that additional step beyond. They have stood the test of time thanks to horror fans as well as collectors. One such purveyor of the macabre was the Big Box bins Thriller Video. Thriller Video offered a little of everything, cheap scares, pulped gore, and not to mention a rather attractive hostess to help ease us into the night.

History

Thriller Video came into existence in 1984, although lasting only a little over a few years, the studio closed up shop in 1986. Their releases were second to none when compared to the competition already on the playing field. Thriller Video was a subsidiary of International Video Entertainment Group, or as we have seen them on our copies of *Silent Night*, *Deadly Night* (parts 1 and 2) as well as *Rest in Pieces*; IVE. The creation of Thriller was IVE's way of building a solid horror film-based company. As we all know about the "boom" of the 80's horror VHS craze, it made sense for a company the size of IVE to want to capitalize on the ongoing trend we were seeing at our local video shop shelves at the time. With that, IVE created Thriller Video, with a catalog ranging from quite spooky films to pure gore cult classics.

One of the key things seen within your local horror section was: whenever you saw Thriller Video titles, Elvira wasn't far behind. In the beginnings, Thriller had the idea to jump on the "horror host" band wagon and help bring something new to the market. With every major city already helming a horror host for their midnight features, finding one wouldn't be tough. However, finding the right one could have proved a tough challenge. After a very extensive search, a certain horror host from sunny California fit the bill to a "T." That host was the Mistress of the Dark, Elvira. With her obvious sex appeal and valley girl persona sprinkled with a touch of evil, they had a host to appeal to more than just one set of fans. With this marriage of the macabre, Thriller entrusted Elvira to hand select the films in which she wished to host. With this process in mind a lot of films from the Roy Skeggs UK TV series, Hammer's House of Horror, made it over to the States for the first time, and in the great big box-fash-

ion. This run of films was originally designed for late night viewers in the US. Although even with the massive catalog purchase, Thriller released all but one of the thirteen original episodes. Mark of Satan, unfortunately, never saw the light of day. There was never any real clear reason as to why this title wasn't released, but it could be assumed that (thanks to the film's questionable content) Elvira did not give the film her "stamp of approval," thus ruining its chances at release.

Amongst these rarely seen Hammer titles that Thriller slapped on us, they still wanted to focus primarily on the classics. Films that presented the original style of horror in its spooky, gothic way, taking a rest from the splatter and gore that was flooding the market. With that mindset, they acquired the BBC releases of the Dan Curtis classic remakes, titles which included *Dracula*, *Frankenstein*, and *The Strange Case of Dr. Jekyll and Mr. Hyde*. In these films, Jack Palance (*City Slickers*) wore the cape of *Dracula* as well as the split personality of *Dr. Jekyll* and his nemesis *Mr. Hyde*. Aside from these more recognizable releases, Thriller also issued another Dan Curtis film entitled *Turn of the Screw*. This oddball title was one of the more scarce releases on the Thriller label. It had a number of re-releases throughout the years, from cheap dollar store copies to MGM-branded editions, but amongst collectors *Turn of the Screw* was one of the most sought after films from Thriller... unfortunately not because of its content!

With market demand for more gore, Elvira refused to add her name to the "unholy four." Thriller was planning to release next. Those films included *Dr. Butcher M.D.* (*Zombi Holocaust*), *Burned Alive* (*Beyond the Darkness*), *Seven Doors of Death* (*The heavenly cut version of Fulco's The Beyond*), and finally, the sinister Umberto Lenzi classic *Make Them Die Slowly* (*Cannibal Ferox*). These films displayed a lot of carnage and gore which Elvira wished not to attach herself to.

due in part that it was a step away from the original concept of Thriller as well as the animal mutilation and obscene images encased in each film. After the release of these titles a few other Elvira hosted videos were released and then, no more.

With the exit of Elvira's branded horror came a new chapter in Thriller Video. With the success of their Italian horror films, they dug around a little more to find some other bizarre and shocking titles. This move led them to acquire the distributing rights to *Tales from the Darkside*. This anthology television series had





THRILLER VIDEO HORROR BODY COUNT:

- 1 7 Doors of Death (The Beyond)
- 2 A Killer in Every Corner
- 3 Anatomy of Terror
- 4 Buried Alive (Beyond the Darkness)
- 5 Death in Deep Water
- 6 Devil's Web, The

- 7 Doctor Butcher M.D. (Zentis Holocaust)
- 8 If It's a Man Hang Up
- 9 The Girl He Wants to Kill
- 10 In the Steps of a Dead Man
- 11 Make Them Die Slowly (Carnival Force)

- 12 Murder Motel
- 13 Nail Victim The
- 14 Night Stalker (Don't Go Near the Park)
- 15 One Deadly Owner
- 16 Screamer

- 17 Tales from the Darkside Vol. 1
- 18 Tales from the Darkside Vol. 2
- 19 Tales from the Darkside Vol. 3
- 20 Tales from the Darkside Vol. 4
- 21 Tales from the Darkside Vol. 5



many large horror names attached to them, from George Romero and Tom Savini to Stephen King. This move gave Thriller another boost to the level they were looking to propel themselves toward. With the success of these added releases to their catalog, Thriller acquired some made-for-television horror/suspense films, most of which had originated in the UK and here in the US. Since it wouldn't be a Thriller release without a big box, the first few releases dangled the lavish images, such as *Anatomy of Terror* and *The Next Victim*, but as time passed, the smaller regular slipcase proved easier for storage, shipment,

and display, and Thriller downgraded their boxes for the remainder of their run.

The collectability of Thriller videos can clearly be seen thanks to the internet. Often on sites such as eBay and Amazon.com, Thriller's titles can fetch any where from \$25-\$85 depending on the title. *Children of the Full Moon*, *The Cyclops*, *Buried Alive*, and *Dr. Butcher M.D.* normally huddle towards the high end of that scale, while others like *Attack of the Swamp Creatures*, *Visitor from the Grave*, *Charlie Boy*, and *Rude Awakening* tend to drift towards the lower end. However, out of all their releases, one title stands alone as the most valuable of them all: *The Human Duplicators*. This one film is the most scarce of all the releases on the label. By time it was released, Elvira had been seen less and less, but with this title she

made her return in true Elvira style. This Richard Kiel (Jaws from James Bond or for younger fans - the construction foreman with the nail in his head from *Happy Gilmore*) sleeper had a small offering to us horror fiends, but its bizarre and kooky persona fit right into the catalog. This film (if found) can reach the \$200+ point easily, and that's for a out display box!

Unfortunately, during the mainstay of horror, in local shops the big boxes died a gruesome death by blade as their beautiful boxes were commonly cut down and slipped into plastic clamshell cases. Thriller more so than any other label may have lost the most "soldiers" in their brigade thanks to this practice. With the bulk of their titles being available in the big box form, and the over abundance of companies releasing films in these large boxes, some companies fared worse than others, Thriller being one of the ones most scared. However, if digging deep enough some collectors may still find a few sealed copies of films, like *Make Them Die Slowly*. Not too long ago, an auction ended with five perfect, sealed copies of this gore classic for barely the cost of



VIDEO INVASION: THRILLER



one with its original MSRP. For us anal-retentive collectors, a complete Thriller video consists of the following: the original box, the video tape complete with the Elvira picture or red label attached, and the one thing we saw with the Elvira hosted titles: an interior clamshell case which had a label on the spine with a skull and the title of the movie. Most of these cases disappeared during the video craze mainly due to wear and tear, but also there was a close second. Some rental companies would rent the cases out with the tapes, saving on new rental cases, which was the main intention, but this practice ultimately helped make a complete video more difficult to reassemble. In some cases the video shops would discard those cases in order to put a styrofoam, cardboard, or plastic insert in the box to hold their shape better, placing the tape in their store cases.

With Elvira's "Midus touch" to Thriller, most promotional posters and handouts are in high demand. Little fold out posters stapled in the middle of trade magazines to full 24x36" wall posters (produced to help sell the titles) can sell for large sums of money. In recent months, checking some auction sites as well as private dealers, it is a hard task to find those treasures without handing out a \$50 bill or two. Kind of depressing to think that most of the posters that were issued ended up in the bottom of a trash can or stapled a thousand times to a wall... But as we all know as collectors, that's what creates the high value. One key item that is rarely ever seen is the Elvira Fan Club card that was tucked away in most of the hosted releases. This card, amongst the other items, if found, can fetch a pretty penny on the collector market.

Promotions

With many companies, it was hit or miss with the amount of promotional material we saw for

their releases. Thriller bombarded us with a large amount of Elvira tagged posters and trinkets. Many industry magazines such as *MVC* and *Variety* plastered banners advertising the newest releases available with the "Mistress of the Dark" to get the message across. But with some of these titles not bearing the Elvira banner, they had to consider an alternative means of promotion. With the film *Seven Doors to Death* (*The Beyond*), we were able to get a key chain bearing the Thriller logo and movie logo on green plastic, reminiscent of the key chain shape used to unlock "room 36." Unlike many companies, Thriller saw the opportunity to market not just to regular video rental shops, but to the general public as well. With that in mind, Thriller supplied certain video stores with promotional pamphlets, much like the ones you would find in your high school guidance counselor's office. Within that handout was a small but detailed product listing of the available titles hosted by Elvira, all with prices smacked on them. Within most of the features with the *Mistress of the Dark* attached, a Fan Club membership sign-up card was enclosed, which proved that Thriller was looking beyond the counter and into our homes. This was a promotion that no other company did at that time, as most major companies sought out the means of rental only. This action allowed for the higher price tags per video, thus resulting in more money in their pockets. But thanks to Thriller, we finally (for once) had price-points that were reflective of the common man's pocketbook and allowed us the ability to purchase some treasured gems to add to our collection! 🐾

Special thanks to Patrizia and George at The Video Mart in Richmond, VA.



THRILLER VIDEO ELVIRA CATALOG:

- Alabama's Ghost
- Attack of the Swamp Creature
- Claude Boy
- Children of the Full Moon
- Cyborgs, The
- Dead of Night
- Dracula (Jack Palance)
- Frankenstein
- Growing Pains
- Guardian of the Abyss
- House That Bleed to Death, The
- Human Duplicators, The

- Mistress Club: The
- Pictures of Dorian Gray, The
- Ruby Awakening
- Silent Screams: The
- Strange Case of Dr. Jekyll and Mr. Hyde, The (Jack Palance)

- Thirteenth Hour, The
- Turn of the Screw, The
- Two Faces of Evil, The
- Visitor from the Grave
- Witching Time



LEFT 4 DEAD

by Jessica Sawyer



Zombies and video games have been tied at the hip for many years now. Be it *Resident Evil* or *Dead Rising*, zombies have become a part of gaming history. Keeping the concept fresh is something that can be difficult, however. How do you mix it up, so to speak, when the bases for every game is "kill the zombies and survive"? That's the challenge that faced Valve, the makers of mega blockbuster games like *Half-Life*, *Portal*, and *Counter-Strike*. Valve is no stranger to taking concepts that have been done before and making them into something special and new. *Half-Life* utilized ideas originally seen in *Quake* and *Doom* and applied them to their own storyline with beautiful graphics to create one of the most influential and popular games of the last twenty years. So with zombies next on the menu, Valve opted to take the first person shooter genre and blast it in the head with *Left 4 Dead*.



"*L4D*" is set in a world where one of those pesky "infections" has broken out. You and three other survivors must shoot, kill, blow away, burn, and whatever else you can manage to do to the vast amounts of zombies who are out to kill you in grisly ways. The goal is to make it to a safe house and live long enough for rescue to arrive. What's intriguing and different about this is the fact you have three other people fighting alongside you. And even though you can play single player, the game is really meant to be a balls-to-the-wall multiplayer experience where you actually help one another to survive because if you run off on your lonesome, you will most definitely die horribly. The game is set up like a film with four "Movie Campaigns" set in locations that Romero fans will recognize, each having their own poster (with your player handle listed under the character you choose to play). One is set in a hospital, another on a stretch of freeway of abandoned cars and bloody asphalt. You also have an office setting where you must make it out onto an airport runway with another level in a farming area with the old standard ramshackle house to help in.

The four characters you can choose to play are also basics of the zombie movie genre. We have Zoey, the strong female lead who just happens to be a horror movie fan with a smart mouth (I like her already). Louis is the brave African American who was working in an I.T. department, and now has to fight for his life. Francis is the biker who is enjoying getting to beat and blow up things without having to worry about the cops showing. Last but not least, there is Bill, the Vietnam Vet who gets to fight a new enemy. Each of these characters has been designed with their own set of dialog. They also will say things to one another (and you the players) when finding additional ammo, weapons, or when they are healing themselves.

The game play is special in many regards. One of the coolest of these is what Valve named The Director. It switches up the game every time you play. It changes where weapons are spawned, when infected show up, music, visuals, and what characters are saying to one another. This A.I. also affects the difficulty. It tracks how players are doing in the game and will do things to spice things up. If this wasn't enough, there is a variety mode where players can actually BE the zombies by playing as the infected boss characters. The bosses are varied, with characters that aren't available to play in this option, but they add to the game in a lot of ways. The Horde is the name given to the running and killing machine that is the groups of zombies throughout the game. They shamble at first, but the minute you make noise or flash a light in their direction they'll come at you... and they bring company. You can't play as a member of the Horde, but when you are a boss they will fol-

low your lead when it comes to obtaining the survivors. The Witch is a sort of boss, but she is also not available to play. "Witches" are mere crying and wailing victims of the infection who don't want to be bothered. The best thing to do when confronted with a witch is to not shoot or shine your flashlight at her, but just sneak around. When she does attack, she's vicious and will typically draw the attention of the Horde.

The Boomer is the first of the playful zombies. They are slow, but they are nasty. They puke a gross bile onto players which blinds them (the screen turns a murky green) and it attracts the Horde. When they are killed, they blow up and spew the bile over everyone and everything. Smokers are sneaky zombies with nasty tongues that shoot out from their mouths that ensnare players and leave them dangling meals for fellow infected. It's just as pleasant as it sounds. Hunters are a faster version of the members of the Horde. They are mean and they announce their presence with a scream. Last but not least in our list of playable zombies is The Tank. The Tank lives up to his name. He's huge and brutal. He's also not readily available when a game begins to play. The system will randomly choose a player to be assigned as The Tank during multiplayer.

The arsenal for players to fight these things is guns, guns, and more guns. The ever popular shotgun, pistol, machine gun, even a hunting rifle are available. There are pipe bombs and Molotov cocktails that can be used to burn and explode zombies as well. The environment can also be a weapon, with propane tanks, oxygen tanks, and gas cans able to be shot, with the explosion causing damage or death to zombies caught in the blast. But keep in mind, the game has friendly fire that will also damage your fellow survivors. This goes for the explosives too. Compartmental, *L4D* is similar to the *Dawn of the Dead* remake (whereas *Dead Rising* was more based on the original film). *L4D* has shambling Hordes that, once they are alerted to your presence, will run and completely decimate you. It's creepy and unnerving and you don't really know when it will happen. They are fast and they are merciless. Playing the game, I had a couple of instances where a phone rang or someone opened a door behind me, and I jumped because you are so completely intent on staying alive and keeping an eye on your co-players, it just sucks you in. The one problem I can see that isn't the game's fault is the fact that players really do need to rely on each other to



live. Some gamers just won't get that or won't be bothered by it. You need to stay together and assist one another when things get rough. A nice feature is a reward and recognition system that pops up throughout the multiplayer and single player game. If during multiplayer, you take time to help someone, you get a recognition reward. Alternatively, if you keep shooting your teammates, you get a demerit. This keeps other players apprised during the game of who's a good player and who's not. All in all, *Left 4 Dead* is the culmination of every zombie movie fan's dream game come to life. It blew away E3 winning "Best of" awards from game magazines like *Game Informer* as well as rave reviews from many others. It has beautiful graphics and smooth game play online and off. It gives gamers the chance to be the undead as well as be the hero. The multiplayer is the big selling point for this game. It's one of the first times friends can get together to battle zombies. Horror fans get to live out that dream of being "Shaun" alongside their own best friend "Ed." It's a great game that pays homage to the movies that inspired it and gives the fans something they've always wanted. A+

TECH SPECS

DEFINING BLU-RAY

BY DAVID KOSANKE

Horror fans are living in a vast technological world with advancements being made in the home theater industry almost weekly. In 2007 the latest format to entice, frustrate, and confuse the movie watching public was the Blu-ray disc. Along with the HD-DVD disc, consumers had a new battle on their hands for the right to home theater supremacy. When Blu-ray won out (the reasons for the victory are many, notably the *Playstation 3* which includes a Blu-ray player) the various movie studios could settle down and focus all of their energy on this new format to work its magic upon our fancy new flat-panel television screens?

So what exactly is Blu-ray and how does it differ from DVD? First off the Blu-ray name is derived from its use of a blue-violet laser to read and write data whereas the last generations of DVD players used a red laser to read and write data. The disc itself is the same five inch format as a DVD, but the similarities end there. A single-sided Blu-ray disc can hold 25 gigabytes of information, compared to 4.7 for a single-sided DVD, and a dual-layer Blu-ray disc can hold 50 gigabytes of memory, compared to 8.5 for a dual-layer DVD. This higher capacity means considerable improvements in video and audio capabilities, not to mention many more hours of content which should cut down on the number of discs produced and hopefully put an end to spreading longer movies out over more than one disc. With playback on a high-definition television Blu-ray offers up five times the amount of detail compared to the standard-definition DVD. When you take into account the latest models of HDTVs that provide 1080p playback (the highest resolution currently available on the market for HDTVs) you get the brightest and most vivid picture seen by the human eyeball.

A constant term that is seen scattered about in regards to Blu-ray is 1080p. 1080p is the highest resolution that Blu-ray players are capable of producing (for now) on equally compatible 1080p high-definition televisions. The number 1080 is one type of resolution that HDTVs can produce, the other is 720. The difference is that 1080 has more lines and pixels, thus producing a more detailed picture which actually measures 1920x1080. Compare that with standard TV which has only 480 visible lines of detail, and you'll get some idea of how much added resolution high-def adds. Now to further confuse you, some players and TVs come in 1080i and 1080p. The difference between 1080i vs. 1080p is interlaced (i) versus progressive (p). 1080i measures in at 1920x1080 resolution, however, since it's interlaced, only 540 lines of actual resolution are displayed at any given time (thus making 720p actually a higher quality picture). 1080p measures in also at 1920x1080, like 1080i, however, the entire 1080 lines of resolution are displayed in each frame providing the smoothest picture available on the market today. We are talking a slight difference in detail here though, so your average Joe Blow probably won't be able to tell the difference, but for your hardcore tech nerd, progressive is the way to go. And don't forget to pick up your expensive HDMI cables - many who jump to Blu-ray often do not realize how important these cables are, most times a true 1080p picture or up-conversion are non-existent without them.

The added allure of 1080p is what makes Blu-ray so attractive since no television broadcasts are currently available in 1080p (but as technology grows, 1080p will eventually become the norm). Granted, HD-DVD (those now-extinct red-boxed HD discs) also had the capability of 1080p, but since that format is now extinct, it doesn't matter! For consumers willing to make the upgrade with a nod towards the future, combining a 1080p HDTV along with a Blu-ray player makes all the sense in the world since most manufacturers put greater effort into 1080p TVs and players because of the high end nature. This truly is the perfect way to enjoy all that Blu-ray has to offer, allowing horror fan's television screens to soak up a much deeper shade of red!



Sound-wise the audio streams provided on Blu-ray discs feature lossless encoding which enables the viewer to enjoy sound uncompressed for the home viewing experience (up to eight channels if your home theater set-up

allows it!). What this essentially means is that (with the proper stereo equipment of course) you'll be able to discover sounds and/or musical pieces that were buried in the mix of prior home video formats, and that now come to the forefront, giving you a more balanced sound field than you've ever experienced before.

The discs themselves also have a number of advanced interactive features letting the viewer have more screen time with the director of the movie for example. Also Blu-ray has the capability to access the Internet (depending on the equipment you are using for playback) and that in and of itself opens up an entire world of possibilities, such as extra trailers and/or scenes exclusive to the 'net, or even experiencing live events. The disc menus are also more interactive, letting you seamlessly branch from the film to extras without missing a beat, even without stopping the film! Basically most of these features are still in the infancy stages, and as the studios get more comfortable and knowledgeable, they will only produce better and more advanced features that will continue to provide new possibilities and frontiers long thought unthinkable in the past.

What about the films then? Well *HorrorHounds*, your day is finally starting to come now that the format wars have ended. Some of our favorite DVD companies are starting to take the Blu-ray plunge, and now we'll all have to agonize over whether or not it is worth it to double dip, again, and plunk down our hard earned cash for titles already in our collection. *Anchor Bay*, *Bay Underground*, *Dark Sky Films*, and *Shriek Show* (under the Media Blasters label) have all made the Blu-ray commitment and others are sure to follow. However, just like DVD, some movies fare better than others, so that's where fans need to be cautious and not just blindly jump ship without doing their homework. Some titles, such as *Day of the Dead*, look nearly identical to their DVD counterparts while others take on the look of a brand new film, regardless of the decade they were originally shot in.

Another factor to consider is that all Blu-ray players are backwards compatible with DVDs, and not only that, but most offer up-convert technology to boost the video quality of your old DVDs to near-HD quality. While some may then ask the question that if these players can do that, what is the purpose of HD discs then? Honestly, as good as your old discs can look, they aren't capable of the high quality standards that Blu-ray offers because of the limitations of the discs themselves, not to mention the mastering of the movie contained on the disc.

What the future holds for Blu-ray remains to be seen because after ten years on the market, DVD shows no signs of bowing out altogether. Remember, VHS won out over Beta, but that format held on for nearly thirty years, and is now enjoying a nostalgic afterlife, so I don't see DVDs finally nail being pounded in the coffin anytime soon. However, with the newest systems out on the market, specifically the *Playstation 3*, it is hard to ignore the signs of progress. Since Blu-ray's inception in 2002, there have been nine million titles sold and predictions for 2008 alone stand to reach upwards of fifteen million! As more and more titles continue to pour into stores, the urge to resist will become harder and harder, and honestly, once people get to fully experience all of the possibilities that Blu-ray possesses, they might find temptation a hard demon to ward off!

With horror titles starting to get more popular in "Blu," I decided to compile a top ten list of essential movies no horror buff can live without. Alas, the most important factor is the film itself, since as good as the Blu-ray format is... you can't polish a turd! So with that in mind, we have listed on the opposite page ten titles worth owning on Blu-ray, in alphabetical order. 🍷

Down of the Dead (Anchor Bay) - While this isn't the fully loaded box set that Anchor Bay put out on DVD just a few years ago, the Blu-ray gives new life to Romero's undead vs. the theatrical version. The colors and

detail are amazing, making 1978 look like 2006 (well, minus the '70s fashions of course). Extras are plentiful with commentaries, features, trailers, and TV spots.

The Descent (Lionsgate) - Arguably the greatest horror film released in the last decade, Neil Marshall's ode to cave dwelling cretins gets a stellar upgrade as the Blu-ray delivers pristine 1080p picture, not to mention some wide-ranging and spatial 5.1 and 6.1 uncompressed audio. You'll feel

this one folks! And yes Bunky, this is the unrated version with the original ending intact. Extras include 'The Gate,' an underground experience allowing viewers to view special features without interrupting the film itself.

Halloween (Anchor Bay) - John Carpenter's seminal slasher slices its way onto Blu-ray as the Shape takes on new realms nobody thought possible back in 1978. The widescreen photography is enhanced quite a bit with the 1980p picture and naturally Carpenter's groundbreaking

score sounds equally impressive in 5.1. Extras include commentary, the 'Out Above the Rest' featurette, plus trailers, TV and radio spots, and film facts. This disc was also included in the recently-released box set featuring the mini-Myers mask repin on this box!

Halloween 2007 (Dimension) - Rob Zombie's new take on the slasher divided horror fans, but on Blu-ray the new Michael Myers looks quite imposing, and the enhanced detail allows fans to really see how much was put into the character design, from the grim mask down to his ugly, crust-ridden feet! The 5.1 True-HD sound packs quite a

wallop, especially when Mikay decides to tear stuff up! This two-disc set includes the unrated director's cut with commentary plus all of the extras ported over from the DVD, not to mention the new four and a half hour documentary on the making of the film preserved in its entirety on the second disc.

House of 1000 Corpses (Lionsgate) - Another Rob-Zombie shocker arrives on Blu-ray looking unbelievably spectacular. All of the rich colors and detail pop out on the screen like never before, thus begging fans who shunned this originally to stand up and take a second look. The

sound is equally stunning, with 7.1 DTS HD and 5.1 Dolby Digital Surround EX options that will shake, rattle, and roll your viewing area! Extras include commentary, featurettes, interviews, and an interactive game called 'Zombatron.'

The Mist (Dimension) - Frank Darabont has a knack for nailing Stephen King's written work on the big screen. This full-blown horror film is an unforgettable viewing experience, and fans will definitely want to check out the director's cut presented in stunning black and white. This Blu-ray disc offers up

both versions on two discs, and either one looks and sounds great, but black and white is the way to go. Extras are plentiful and all in HD as well! You get commentary, deleted scenes, making-of featurettes, and a cool interview with King and Darabont that wasn't included on all previous DVD editions.

The Orphanage (Picturehouse) - One of the very best ghost stories ever filmed arrives on Blu-ray with wonderful visuals and some awesome DTS surround sound.

that will make your room crawl with spooky voices and footsteps. Extras include featurettes on the making of the film, the filmmakers and special effects.

The 7th Voyage of Sinbad (Columbia) - Some Horrorheads may be scratching their heads thinking "What is this doing here?," and to answer that question, I have but one name for you: Ray Harryhausen. This 50th anniversary Blu-ray disc contains a sparkling new transfer that adds immeasurably to his wonderful creations, including the dragon, cyclops, and two-headed Roc. Fans can really see how

much detail and devotion Ray put towards his painstaking stop motion effects. Also the 5.1 sound really opens up the field for Bernard Hermann's score. Extras are plentiful, including commentary, and making-of segment with Ray, and a wonderful ode to Harryhausen with on-screen interviews featuring the likes of Rick Baker, John Landis, Joe Dante, and even the late great Stan Winston (whom the docu is dedicated to), not to mention a horde of other features too numerous to list here.

The Texas Chainsaw Massacre (Dark Sky) - The granddaddy of all modern horror films, Tobe Hooper's original 'will live' on in infamy, no matter how many remakes or sequels come down the pike. This new transfer is simply breathtaking in its scope and clarity mastered from the 16mm EDC camera original. Fans who worried that the grindhouse look will disappear, obviously don't realize you can't sanitize a slaugh-

terhouse! The menu itself is nearly 3D, and the extras are the same that Dark Sky put out on DVD, but with one new exclusive for the Blu-ray version: an interview with Tim McInn entitled 'Off The Hook.' Worth double-dipping you ask? I think you all know the answer to that! Dark Sky were wise to make this their Blu-ray debut, and needless to say, it is a must own!

30 Days of Night (Columbia) - My favorite horror movie from 2007 comes to Blu-ray with a stunning 1080p transfer that puts you in the arctic cold along with the other inhabitants in Barrow, Alaska. The True-HD 5.1 sound is

another knock-out that will give your sub-woofer a workout! Extras include audio commentary, six behind-the-scenes featurettes, and a Blu-ray exclusive of the graphic novel-to-film comparison photo gallery.

TOY NEWS MEZCO CINEMA OF FEAR

Ever since the inception of Cinema of Fear, Mezco Toys seems to be churning out the coolest horror film-inspired collectibles on the market. While most of the recent releases have centered around Jason, Leatherface, and Freddy, this issue we have our first look at the upcoming Wolf Man figure from Mezco! Scheduled to be released in both 12" and 7" scale, this bloody lycan is sure to be one of the hottest action figure releases of 2009! Before 2008 ended, however, a number of new products from "COF" hit stores, including the killer 12" Jason Voorhees based on his appearance in *Friday the 13th Part VII*, plus the third assortment of the 7" COF action figures!



The Desember-Me Plush Zombie is an exclusive product offered through www.thisispink.com. As seen above, the doll can be pulled apart and comes complete with a detachable brain. Retail price on this item is set at \$12.99.



Kotobuki announced a few months back that they had acquired the Marvel Comics movie license, and since have been churning out a number of killer collectibles. They have released various Marvel characters from cinema, and this May, 2009, they will treat us horror fans to the Wesley Snipes incarnation of Blade: The Vampire Hunter. This cold-cast porcelain bust will stand over 10" tall and includes a variant vampire head that can be switched out, as shown above, as well as glasses that can be placed on either head. Retail price on this bust will be \$79.99!



SIDESHOW COLLECTIBLE

Sideshow Collectibles continue their polystone diorama releases of classic Universal Monsters statues with the inclusion of the Creature from the Black Lagoon carrying his prize: Julie Adams. The statue follows the already-available Frankenstein vs. The Wolf Man and the (soon to be released) Dracula vs. Renfield. Speaking of the Frankenstein vs. The Wolf Man, a black and white version of the piece is also now available for pre-order online at sideshowcollectibles.com. Look for The Creature (which stands 13" tall) to be released early-2009 with a \$199.99 price point. The B&W Frank/Wolf Man piece (which has already sold-out on Sideshow's website) sells for \$174.99. Sideshow also has a number of new Predator/Alien pieces currently available - including the Hybrid

Alien/Predator concept maquette and the Alien3 Fetal Queen concept (both shown below). Both pieces were produced by Amalgamated Dynamics Inc. and retail for \$199.99.



Dark Horse Comics have unveiled an all-new product featuring Bruce Campbell - this time based on his film *My Name is Bruce*. This fully articulated 12" doll was created from a 3D scan of Campbell himself. Bruce comes in his Hawaiian shirt, two magnetic miniature "angel" and "devil" figures of Mr. Campbell, Shemp's Old Time Whiskey, a Bruce collectible toy in mailed packaging, a lemon drink bottle, a miniature *I Ching Could Kill* book, and a "big horn" gun with price tag still attached. Look for it in stores August, 2009 with a suggested retail price of \$89.99.



Did You Know? *My Name is Bruce* (above) is one of the few licenses where Bruce Campbell has been immortalized in toy form outside of the *Evil Dead* series. *Bubba Ho-Tep* and *Xena* are other examples.

NECA

While NECA made a number of exciting announcements in the realm of horror earlier in the year (including the new Regan MacNeil Exorcist and Beetlejuice action figures), the end of 2008 seemed eerily quiet... aside from one little surprise. It seems as though NECA has acquired the rights to the new Friday the 13th remake and intends on releasing their version of Jason Voorhees in 18" scale (Mezco Toys, as announced in earlier issues of *HorrorHound*, holds the 7" and 12" scale rights). Shown at right is hockey and sack masked versions of the slasher. NECA also has the license for the teeny-bop "vamp" flick *Twilight* - with an Edward figure shown at right.



Late Halloween merchandise additions include these 7' tall air blown inflatable lawn decorations featuring Jason Voorhees and Freddy Krueger! These rare items can still be found with a price range of \$60-\$100 on, of all places... eBay!



Left: Hot Toys have jumped into the excitement of Michael Jackson's *Thriller* 25th anniversary and have released figures of Mike in a dancing pose and as a zombie! A series of Michael Jackson-inspired figures from the uber-popular Cosplay toy line by Hot Toys is also planned, with various incarnations of "The King of Pop," including a *Thriller* figure with red/black jacket plus a cat-eyed variant.

Right: The Hollywood Collectibles Group, who released a number of *Saw* items over the past year including statues and a keychain featuring the Billy Puppet head, have unveiled two new figures of Jigsaw and Amanda in the reverse-bear trap. Standing around 9" tall, hand-painted and made from resin, look for these items now shipping.



AMOK

MONSTARZ

AMOK Time Toys have a number of very exciting announcements planned for this February's Toy Fair event in New York (look for most of these next issue!), however, until then we have but one new reveal for you: The Shorty (Killer Klowns from Outer Space) action figure variant! This differently-painted figure

is set to come with exclusive accessories and will be available for purchase online at amoktime.com in early 2008! On top of this, you can find most of AMOK's initial releases currently in stores, including their 12" figures of Night of the Living Dead Cemetery Zombie, Rondo Hatton, I Was a Teenage Werewolf (and Frankenstein), The Day the Earth Stood Still Klastu and Gort, Invasion of the Saucer-men, and the Vincent Price Pit and the Pendulum statue (most of which can be seen below)!



On page 28, we have a look at Hot Toys' upcoming Michael Jackson products... shown below is something a little more extensive: Edward Scissorhands! An entire series of Cosbabys featuring Edward, Kim, a Cooking Machine, and the Ice Angel are all currently set for release. Set to hit stores in early-2009 is the 12" action figure of Edward Scissorhands (as shown at left). Hot Toys have been on fire (pun intended) as of late, especially for fans of The Dark Knight. Haven't seen those yet? Jump online and google it today!



MONSTER SCENES[®]

THE RETURN OF TORTURE TOYS!

A look behind the scenes at the re-launch of hobbydom's most controversial and collectible model kit series.

by Dennis Prince

Nabisco Picketed Over Monster Toys



Long ago, from a distant era known as the '70s, a series of children's toys was unveiled with an aim to tempt, tantalize, and even titillate young consumers. Monster Scenes[®] was a bold new direction in plastic hobby kits, targeted at teenage boys who had begun to lose their interest in the corn of classic movie monster models, such as those from the famed Aurora Plastics Company. It was clear that the youthful model builders of the 1960s were growing up and growing interested in a different sort of figure, namely, the next-door neighbor's ruble daughter. Quick - cue the Aurora product development team! The problem: find a way to retain the attention of the maturing monster lovers while tending to those unusual new impulses emanating from the nether region. The answer: develop a conglomeration of creepy characters, some new and some old, plus add some sex appeal sprinkled with a bit of sadism. Yeah - the kids will go for that, won't they?

Monster Scenes gained attention all right, mostly at the hands of the sign-carrying, slogan-chanting women who descended upon the Nabisco Company (recent new acquiree of the Aurora Plastics organization), loudly condemning "sadistic toys make violent boys!" The beleaguered series of "torture toys" - Dr. Deadly, the Victim, the Hanging Cage, the Pendulum, and others - have become highly sought after artifacts, not by new generations of protesters but, rather, by vintage kit collectors who have helped drive the value of the 1/13th scale models up into triple digits... each! Coveted by many yet affordable to few, Monster Scenes had become the indulgence of the privileged few.

Seeing how collectors had been gnashing their teeth as they attempted - and often failed - to obtain pricey original Monster Scenes kits, the Dencomm Company (yours truly, proprietor), set about to level the playing field. Having successfully registered and secured the Monster Scenes property in 2004, Dencomm began offering enthusiasts rare Monster Scenes treats, high in quality but low in cost. After buyers had eagerly snapped up a series of the company's reproduction kit boxes, along with calendars, posters, prints, and other Monster Scenes branded goods, Dencomm sought to deliver the ultimate prize to the rabid fans: plastic kits.

In January 2007, the phone in the Dencomm California office rang; it was Florida on the other end, Frank Winspur of Moebius Models, to be exact. Frank's message was simple - let's produce Monster Scenes in plastic again. No kidding. Having just completed the release of the never-reissued Dr. Jekyll as Mr. Hyde and Captain Action hobby kits, Frank had now set his eyes on a certain deranged doctor, an unwitting guest, and a diabolical device or two among his new kits to deliver in 2008. With that, Dencomm and Moebius Models etched an agreement to do the unusual, the uninvited, and the wholly unexpected - to plot the resurrection of these tiny terrors previously ignored for their social insensitivity, now revered for their collectible and cultural significance.

The first order of business was to determine which kits to release and in which order. Both agreed that Dr. Deadly and the Victim, anchor characters of the series, were must-dos along with the nefarious Hanging Cage and perfidious Pendulum. The cameo inclusion of the modified Frankenstein Monster was also deemed suitable



The Flying Fickle Finger of Fate was a weekly national award presented on the comedy show Rowan & Martin's Laugh-In on NBC in the late 1960s/early '70s for the dumbest/least clever item of the week.



Original Moebius Models advertisement featuring kit of Mr. Hyde



MONSTER SCENES



The final layout for the Dr. Deadly instruction sheet featuring artwork showcasing the other various Monster Scenes now available! At left, original Dr. Deadly art sketch



Quotable Quotes: "I wouldn't buy one of them for my kids, but there's quite a demand for the kooky things, and if I don't sell them, someone else will." - an unnamed hobby dealer speaking of Monster Scenes circa 1971



THE GRUESOME THIRDSOME AND SPECIAL GUEST



for a second bow. Still, something truly special was needed for this long-awaited resurgence, something most enthusiasts had never seen before: the Giant Insect. Having only a sealed original kit in his possession (and reluctant to open it up), the call went out to Monster Scenes collector **Walter "Wallie" Pleshko** to not the big bug. Wallie complied in remarkable style, forwarding his own original Aurora test shot Insect for prototyping. The six kits were in-hand and ready for the next phase of the project: series design and development.

Did you know? Originally, the Moebius Monster Scenes kits were to be released in "inkie" fashion, one or two kits being delivered each month beginning late 2008 and extending into 2009. An opportune open capacity at Moebius's overseas manufacturing facility made it possible to tool and manufacture all six kits concurrently, delivering the lot by November 2008.

Back at Dencomm, work began to design the series' new packaging. The goal was to return consumers to 1972, developing a look and feel that would appear to be a seamless continuation of the series had it not been so hastily halted nearly four decades prior. Boxes were designed to replicate that of the original Giant Insect, reverse lock-and construction with vibrant colors found on the Canadian versions of the original kits. The instruction sheets also required updating to jibe with that of the Giant Insect, a design approach originally leveraged from Aurora's own Prehistoric Scenes™ lineup (the two series were intended to cross over at some point). New art, however, was needed since five of these kits never enjoyed a sustained shelf life and were never illustrated in this new fashion. Quick - we need an artist capable of this unique task!

Another call went out, this time to Canada (naturally) and artist **Jim Craig** answered. Having also been a "monster kid" of the 1960s and 70s, Jim understood the series immediately. With a long list of accomplishments which includes rendering Spider-Man for Marvel Comics and developing and directing animated series such as Star Wars: Droids and Ewoks, Jim brought the proper pedigree needed to continue the Monster Scenes experience. Not only did he develop new artwork for the instruction sheets, but he also delivered a stunning new store display as well as two exciting series announcements. With the art flowing, it was back to Moebius and the matter of actually manufacturing the kits.

Having overseen the manufacturing of the Polar Lights kits of the 1990s and early 2000, **Dave Metzner** was already on board at Moebius Models. His task here was to receive the six kits, assess them for prototyping and manufacturability, and send them overseas to begin the process of going from concept to packaged kit. After approving early resin prototypes struck from the originals, the steel tooling development began in early 2008. As the initial styrene "test shots" arrived, Dave tirelessly measured, calibrated, and tested all parts of the kits, providing explicit instructions to the manufacturing team where adjustments and improvements were needed. Additionally, Dave provided painting instructions to the overseas team to be used in development and delivery of the limited factory-painted figures of Dr. Deadly, the Victim, and the Giant Insect, to be featured in the store display.

All the while, Frank was busy readying the shipping and distribution of the soon-to-arrive kits and special store display assortment. This was managed from a suitcase, for all intents and purposes, as Frank appeared at all major hobby and genre events to announce, display, and promote the return of Monster Scenes. The finished kits shipped, ready for retail sale, in mid-October and, appropriately enough, landed onto store shelves just in time for Halloween. Feedback from hobbyists has been positive and uplifting, all proclaiming this as a great time to be a kid again. Gone is the disappointment of having to pass by an expensive collectible or the guilt over dipping into a vintage kit. Yesterday has finally arrived and it's okay to build, paint, and enjoy these once-elusive jewels.

And, in the end... well, there is no end, only this exciting now beginning. Monster Scenes have arrived to the delight of collectors and kit builders, they who, once again, can break open a new kit and get reacquainted with some old friends (even if Mom might have protested all those years ago). And, for those not around when the original series and subsequent controversy unfolded, they'll enjoy an authentic experience that rushes them back to the era that was and allows them to partake in the faithfully renewed world of Monster Scenes. Now that's what we call frightfully good fun!



The production process from stage to the assembly line packaging and shipping



Above: The sketch initial concept and final cartoon-style display featuring factory painted kits for a store-once-over



THE 20 MOST SIGNIFICANT HORROR

written by Eric Newell with Nathan H

The earliest known depiction of a human wearing a mask was found by researchers in a cave in Southern France. The painting, which depicts a man wearing the skin and antlers of a deer, is believed to date back to roughly 20,000 B.C. Since the dawn of man, humans have used masks for a variety of reasons. Early cultures used them as symbols or tools with which to communicate with the spiritual realm.

In addition to these uses, masks have also thrived in warfare situations throughout history. Wearing a mask in battle has a two-sided effect. In practical terms, a battle mask helps protect the most precious part of the human body—the head. Beyond that, there is an undeniable psychological effect that wearing a mask has on one's opponent. It removes humanity, and elevates the wearer to something greater than the sum of his parts. It is of no surprise then that masks, or variations of the mask, have been used for psychological warfare purposes for centuries.

When viewed in this light, it almost seems natural that the modern era's screen villains would so readily adopt this form of disguise. What better way to strike fear into the heart of a would-be victim, as well as your intended audience, than by covering your human face with a terrifyingly inhuman visage? It goes beyond that as well. Filmmakers, and horror filmmakers in particular, have always seemed to be ahead of their time when it comes to recognizing the nuances of good and evil. Not every mask is worn for the purpose of frightening victims. Sometimes masks are an extension of the soul, sometimes they are a means of an expression for a disguised person who lacks the ability to properly smile. And yet sometimes, the mask is merely a cover-up, intended to hide the dark truth from those the mask-wearer comes in contact with.

The mask itself is a unique element of horror films, and in certain instances it can even become available to the masses. Most of the masks on this list have had countless commercial iterations throughout the years. As fans, wearing a mask is a way for us to become closer to our favorite on-screen villains. If only for a moment, we are able to slip into the shoes of Jason Voorhees or Michael Myers, and feel the power they possess. These themes and more are explored in this article, as we attempt to peel away the layers and cut to the heart of The 20 Most Significant Masks in Horror.

1 • Jason Voorhees (*Friday the 13th Part 3D*)

Although it took him three films and three different looks to get there, Jason Voorhees and his hockey mask top our list for a myriad of reasons. After appearing without a mask as a young boy in the first film, and with a baseball cap in the second (inspired by another pick on our list, *The Town That Dreaded Sundown*), Jason finally got his signature mask from lovable old Shelly in *Friday the 13th Part 3D* (1983). Shelly played what is now the cliché "prankster" character in the film, who used a variety of cheap special effects and gags to play pranks on his cabin mates. After killing Shelly midway into the picture, Jason takes the hockey mask Shelly was wearing and decides to don it himself. In that one scene, the most iconic masked killer in film history was born.

As is the case with several of the films on our list, the choice of mask was almost an afterthought. The original script had called for Jason to wear a mask, but filmmakers were already into production before they had decided exactly what it would look like. While lighting a shot one night, director Steve Miner decided it wasn't worth it for the effects crew to reapply the facial makeup to Richard Brooks, the actor who was playing Jason. Instead, the late FX artist Martin Becker, "arguably" was responsible for providing the hockey mask that would be used to create this

iconic killer's image. Miner liked the look so much that he decided to keep it, with only a few minor changes. It's widely believed that process called VacuForming was performed to widen the mask, so that it would read better on camera. After that, holes were punched in it and the signature red triangles were added. Although it has morphed slightly throughout the history of the series, the hockey mask has remained a staple of the Jason character, through seven additional sequels, a versus film, and the upcoming remake.

We chose Jason to be at the top of this list for one simple reason. Jason, and by proxy his hockey mask, has so deeply penetrated pop culture that the hockey mask has become the generic look for anything representing a "serial killer." Nine year old children who have never seen a *Friday the 13th* film still dress up as the masked slasher for Halloween. When you hear the name "Jason," you're more likely to think of "Jason Voorhees" and the series of films he's starred in than the guy with the same name who works in the cubicle next to you. And it's that simple, the iconic status and cultural penetration of the Jason hook elevates it above all other masks on our list.

2 • Michael Myers (*Halloween*)

It was during a pre-production meeting on *Halloween* in 1978 that John Carpenter made perhaps the biggest decision of his career. Earlier that day he had sent Tommy Lee Wallace, the film's production designer and eventual director on *Halloween II*, to find some possible masks for his killer—Michael Myers. In the original script Carpenter had described the mask very simply, as a "pale mask with human features." With little to go on except for that vague direction, Wallace came back from the costumer with two distinct choices.

He emerged from the bathroom with the first choice, an Emmett Kelly clown mask. Everyone laughed, and despite the fact that the clown motif has proved plenty potent as far as slashers or killers go, Carpenter and company were not impressed. Next Wallace emerged with his other creation, the infamous William Shatner mask. After purchasing the mask, resembling the '60s Star Trek actor's face, Castle set about molding it into his own vision of what Carpenter had described in the script. He removed the eyebrows and sideburns, sprayed the hair black, widened the eye-holes, and painted the face white.

The effect was substantial. In countless interviews since 1978, Carpenter has described the chill that came over the room when Wallace emerged from the bathroom wearing the white mask. The decision was instantaneous—this is the mask. What in hindsight may have seemed like an insignificant choice, ended up being a signature of a character that has lived on for 30 years. And although it has changed and morphed throughout the years along with the actors who have played Michael, that "pale, blank, emotionless" face that Loomis crowed about all those years ago still haunts the dreams of horror fans the world over.

3 • Leatherface (*The Texas Chainsaw Massacre*)

The character of Leatherface was not the first to be loosely based on serial murderer Ed Gein (*Psycho* takes that honor), but it was the first to use grossly special effects to mimic the atrocities committed by him. During Gein's reign of terror, he had quite literally "worn the face" of a deceased woman. When it came time to design Leatherface's signature mask (to be worn by hulked actor Gunnar Hansen), the production designer, Robert Burns, had one goal in mind—make it look real.



SIGNIFICANT MASKS IN HORROR

Illustration artwork by Nathan Milliner



While in the sequel his mask would be made strictly from latex rubber, Burns was a stickler for realism, so he did everything in his power to make the mask look like real skin. He used a mixture of fiber glass insulation, surrounded by latex. After a short curing process, the mask resembled what you see on screen today.

Leatherface wears three different masks throughout the original film. There is the "Old Lady" mask, the "Pretty Woman" mask, and finally, the "Killing" mask. Unlike some other killers whose masks are intended to hide their identities, Leatherface's masks are his identity. Before shooting began, Hooper had already worked up the idea that Leatherface was emotionally and mentally stunted. Unable to express his feelings and emotions like a regular human, he lets his masks speak for him instead. As an example, when we see him wearing the Old Lady mask, he is walking around with an apron and a wooden spoon, quite literally attempting to be domestic. Later, during the infamous dinner scene, he's seen wearing the Pretty Woman mask, complete with feminine makeup. As for the Killing mask... well I think you can figure that one out for yourself.

Ed Gein's dead skin mask has been homaged in cinema in a number of ways, from the Texas Chainsaw Massacre to Silence of the Lambs and even two of Rob Zombie's films: House of 1000 Corpses and The Devil's Rejects. The real-life face-mask was even serialized in biopics such as Ed Gein (2000) and Ed Gein: The Butcher of Plainfield (2007).

4 • The Ghostface Killer (Scream)

In Wes Craven's film Scream (1996), the killer "Ghostface" is really a disguise worn by two people, Billy Loomis and Stu Mader. The costume involves a long flowing black cape and a striking white rubber mask attached to a hood. The inspiration for the mask was said to be Edward Munch's famous painting "The Scream." In the expressionist painting, a pale, distorted figure stands on a bridge, holding his head, with his hands as he appears to be screaming. For as many theories as there are on the meaning of the painting, just as many can be posited about the mask in Scream.

In Adam Rockoff's book Going to Pieces: The Rise and Fall of the Slasher Film, he suggests that Ghostface (referred to in the script as "Father Death") and his mask are almost like a futuristic mirror. Therefore the mocking, screaming image the victim sees is actually a distorted reflection of his or her own terror. The psychologically chilling effect is enhanced by the readily available nature of the costume. Deputy Dewey remarks at one point that it's "available at every five and dime in the state." The availability suggests that the killer could truly be anyone, an idea that plays into the mystery and proves accurate through the reveal in the final act.

Despite the "available at every five and dime" comment, the Ghostface mask was not widely available commercially until the film's release. Fans can pick up the mask almost anywhere between September and November. But to say that it was invented for the film, by Wes Craven, is completely arguable. Tony Gardner's Alien Studios had produced the original mask years prior to the film - dating back to 1991. A rip-off design was produced by FunWorld. The FunWorld mask was used in the filming of Scream. Various versions of the mask are now produced yearly, from glow-in-the-dark to light-up and blood-filled. A true Halloween staple!

5 • Hannibal Lecter (Silence of the Lambs)

Over halfway through Jonathan Demme's 1991 adaptation of Thomas Harris's

novel Silence of the Lambs, the character of Hannibal Lecter appeared in what has become known as the "Restrained Mask." He only wears the apparatus for a few minutes of on screen time, but for a myriad of reasons it would become his signature... a symbol of the evil embodied by Anthony Hopkins's character. Since Lecter is known for his savage cannibalistic ways, the mask is used to ensure that he can not attack anyone with his mouth. As Dr. Chilton remarks to Jody Foster's character Clarice near the beginning of the film, Hannibal once bit the nose off of a nurse who was attending to him during a fake heart attack episode.

Which is what makes this mask so effective. It is not something Hannibal has chosen. On the contrary, he is deemed so deranged and dangerous that even his teeth are lethal weapons. To protect others from the good doctor, a fiberglass half-mask with metal bars covering his mouth has been placed over his face. The effect is twofold. Certainly the restraints give the appearance that Lecter is some kind of animal, in need of a cage. But it's more than that. The moment when he appears during this scene, was the moment that Hannibal Lecter officially became part of pop culture. The mask was even reused in the sequel, Hannibal (2001), and prequel, Red Dragon (2002). A version of the mask was also forced into the film Hannibal Rising (2007), about the teen years of the legendary killer.

The original mask was designed by Ed Coubertier, who was hired based on his background making old fashioned fiber glass hockey masks. His only real direction was that the producers were looking for some type of muzzle for Hannibal. Given his background, he merely took the bottom half of a hockey mask mold, cut the top part off, and added metal bars to, as he puts it, "make him look mean." Based on Ed's suggestion the raw, brownish-green color of the fiberglass was kept. Ed still retains the copyright to that original mask, although just this last year he has finally licensed it out to Paper Magic Group for commercial reproduction.

6 • The Phantom Killer (The Town That Dreaded Sundown)

The Town That Dreaded Sundown is an interesting case as far as this list is concerned because the film was directly inspired by a true story. During the summer of 1946, things were just starting to get back to normal after the end of World War II when the infamous "Moonlight Murders" began in Texarkana, Arkansas. The incidents were a string of attacks perpetrated by a masked stranger on loners at the local town's lone. The first attack was interrupted midway, allowing the victims to escape, but the survival of the towns was a double edged sword for the town of Texarkana. When the killer struck again with success almost exactly a month later, the newspapers referred back to the accounts of the first incident for a description. The female victim described him as a man of about 5 feet tall, wearing a shoddy looking white homemade hood with holes cut for the eyes and a small slit for the mouth. Now, with this frightening image in their minds, residents of this formerly sleepy town had something to fear. They spent the next few months - and for many, years - tormented of what lay just beyond the darkness.

It's no surprise then that filmmaker Charles B. Pierce (The Legend of Boggy Creek) made his gritty, almost documentary-like recounting of the murders in 1978, the description and police sketch artist renderings faithfully for his onscreen antagonist, "The Phantom Killer." The white hood with two deep dark eye holes has since become the calling card for the film. Splashed on posters and VHS covers, the image of the hooded killer has become synonymous with The Town That Dreaded Sundown. The Phantom's mask was simplicity at its best. There is no fear, no pageantry, just a simple principle... conceal your identity from your victims. It can be



assumed that the other elated, a chilling one on the townsfolk, was merely a side effect of the unknown assailant trying to avoid being captured by police.

While the hooded mask isn't original to film, it has been a consistent staple in the film industry. From *The Elephant Man* to Jason Voorhees in *Friday the 13th Part 2*, the sack-head has continued to haunt cinema. J.D. Fegelson, the creator of *Dark Night of the Scarecrow*, even cited "Sundown's" antagonist as a possible inspiration to the creation of his life character's look.

7 • The Giallo Killer (Blood and Black Lace)

Mario Bava's *Blood and Black Lace* (1964) is considered by many to be a precursor to the modern Italian Giallo film. What Bava did was take the popular murder mystery genre of the time, stripped down the melodrama and character development, and amped up the murders. This tactic, which at the time was controversial, almost singularly laid the blueprint for not only the Giallo genre in Italy, but also the modern slasher genre that would later crop up in the US. The style of the disguise in *Blood and Black Lace* is simple yet strikingly effective. A trench coat, fedora, and a white cloth/black-like mask that leaves the killer's face almost entirely featureless. Although the mask in *Blood and Black Lace* is not nearly as pervasive in pop culture as most of the others on our list, this film and its masked killer can in many ways be considered the father of all the others you're reading about on these pages.

If the killer in *Blood and Black Lace* laid the template, it's almost as if Bava was unconsciously laying a blank canvas out for other filmmakers to pick up and embellish upon. It is interesting to consider then that it was a similar white featureless mask in *Halloween* (which Carpenter has cited this film as an inspiration for) that kick-started the American slasher subgenre in the late '70s and early '80s. The film also featured multiple disguised killers, something another film on this list utilized, *Scream*, which can also be cited as a direct homage to *Blood and Black Lace* and the Giallo in general.

8 • The Ski-Masked Killer (Torso)

Torso, the 1973 Giallo film from director Sergio Martino is an exercise in restraint as far as its choice of mask. The killer in *Torso*, a sexual deviant stalking college coeds, wears a light colored ski-mask. Being an older film, the slasher elements of the story were still in their "proto" phase. This was long before the American slasher's heyday in the 1980s, but many look at the third act of *Torso* as a clear precursor to those types of films.

The ski-mask is significant in the context of this film because it is the disguise of the deviant criminal. Bank robbers, car thieves, rapists, they all use the ski-mask for the simple reason of concealing their identities. In *Torso* it is clear that the antagonist of the Italian Giallo genre had yet to morph into the over-the-top, larger-than-life monsters that would eventually come to stalk teenagers in their American counterparts, and because of this the larger-than-life, over-the-top masks had yet to become staples of the genre. His mask is utilitarian, a simple means to keep himself safe from being identified should one of his victims escape his clutches.

Ski-masks have been overly used in cinema, especially in the early days of the slasher genre. Films such as *The Toolbox Murders* (1978), *Maniac* (1980), and *Prom Night* (1980) are great examples of ski-masked terrorists. As the genre grew and expanded over the following decade, the ski-mask was all but abandoned as the mask of choice for killers on the prowl. Potential audience burnout created a demand for new and exciting costumed killers, and the simple ski-mask was a casualty of that shift.

9 • The Phantom (The Phantom of the Opera)

In *The Phantom of the Opera*, genre legend Lon Chaney takes on the role of Erik, the hideously disfigured phantom who lives beneath the stage of an opera house. Erik, like a few others on our list, is a tragic figure who wears his mask to hide himself from the outside world. Unlike those who choose to wear masks to frighten people who they come in contact with, The Phantom's main motivation is to keep his face from frightening others. In order to do so, he wears a ghostly mask resembling a human face in only the

most rudimentary sense. It is eerily fleshy and almost prosthetic in nature. Instead of comforting the viewer, it only makes them wonder what hideousness lies beneath. A similar mask was used for the same purpose by Tom Cruise in the film *Vanilla Sky* (2001), which was a remake of the Spanish film *Abre Los Ojos* (1997). The mask in *Vanilla Sky* differs from the mask used in "Ojos," and seems to have been altered to specifically reference "Phantom."

The human-like mask, however, is not the only one worn by the Phantom in the film. In the Grande Ball sequence, the Phantom enters in a full skull mask and crimson red attire, hiding in plain sight, and creating one of the creepiest moments in the silent picture. The mask has had obvious homages over the years, one of the most grand being *The Crimson Ghost*, a classic black and white television serial in which a red-clad man wearing a skull face mask sought world destruction - an offspring of the age of radio cliffhangers. The show's title character was later used as the iconic mascot of punk band, The Misfits, where he (to this day) is used to help promote and sell merchandise for the band.

10 • Scarecrow (Dark Night of the Scarecrow)

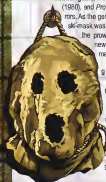
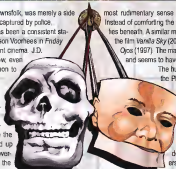
Farmers initially created scarecrows as a device to fool crows into thinking a real person was watching over their crops - to scare the crows from eating their harvest. The typical look included stitched clothing and a burlap sack for a head, all stuffed with hay for padding. Once stalked, the scarecrow is commonly posted on a cross in the middle of a corn field. Many children have a fear of seeing someone outside their window, so it is no wonder why the scarecrow has become an icon in horror. For once, there IS someone outside of the window. Despite the farmer's assurances that the Scarecrow is fake, it is forever hard to shake the feeling that he's moving and watching you when you turn your back.


Animated scarecrows in television and film are nothing new, as the character-type has been seen in family features, such as Disney's *Dr. Syn* and *The Wizard of Oz*. The idea of using the human effigy to scare audiences originated in Frank De Relitta's *Dark Night of the Scarecrow* (1951) and was later seen in the similar "knock-off," *Night of the Scarecrow* (1955), *Scarecrow* (1988), and the unwatchable *Scarecrow* (2002), and *Scarecrow Gone Wild* (2004). Most television series featuring dark undertones have utilized the scarecrow at one point or another in their storylines, including *Tales from the Crypt*, *Friday the 13th*, *The Scream*, *Are You Afraid of the Dark?*, *Goosebumps*, and more recently, *Supernatural*. A major villain for comic's Batman character dubbed The Scarecrow has even been utilized in cinema in the recent *Batman Begins* and *The Dark Knight* feature films - as a character who uses toxins to enact fear in his victims!

11 • Miner's Gas Mask (My Bloody Valentine)

Perhaps the most memorable image from *My Bloody Valentine* (1981) is that of the film's killer stalking victims through the old mine shafts while wearing a full facial gas mask. The gas mask is an image that has evolved far for well over a century. It was invented in the mid 1800s, but didn't come into its own as a military tool until the first World War. It was during that conflict that both sides engaged in the first widespread use of both chemical and nerve agents as weapons on the battlefield. The effects were horrifying. Soldiers used the masks to try and protect themselves from the fumes, but the bloodshed was still so gruesome that it led to the practice being banned in the 1949 Geneva Convention in Switzerland. Since that time, the gas mask has come to symbolize fear and oppression, usually by an authoritarian entity. When you see someone wearing a gas mask in a film (or God forbid, real life), it is a clear cut sign that something has gone horribly wrong.

Another notable appearance of the gas mask is in George Romero's film *The Crazies* (1971), where it is more explicitly used to symbolize government oppression. While not expressly used for that purpose in *My Bloody Valentine*, the effect is certainly enhanced by the historical baggage that the image carries with it. Romero had a fascination with the gas mask, as it was also used heavily in *Dawn of the Dead*'s (1978) promotional campaign, the creepy masked men were spotted on Laserdisc and VHS copies of the film throughout the '80s. This trend





continues to carry over with films such as *[REC]* (Quarantine). Right at Your Door and will soon return (in 3D fashion) via 2009's *My Bloody Valentine* remake.

12 • Button-Face Dr. Decker (Nightbreed)


Clive Barker's *Nightbreed* (1991) is an incredibly dense film that seems unwilling to commit itself to any one genre. In addition to being a monster film with strong fantasy elements, there are also strong slasher currents running throughout. In the very beginning of the picture, we see a masked man who we later learn to be Dr. Decker, stalking a lower-middle class family (or "Breeders") in their home and butchering them. The mask he chooses to wear is a chilling one, made out of a stiff, burial-like material, with a zipper for a mouth and both eyes covered up by brown buttons. The twisted vision is one of the most striking visuals in a film filled with unforgettable faces.

The Decker mask worn by David Cronenberg's character was based on an original design by Clive Barker. Barker painted the mask's design, and tasked the prop-team with recreating his vision in three dimensions. It can't be ignored that the mask even resembles a bondage "gimp" mask (Barker has been known to use S&M themes in his character designs, ala the *Hellraiser* omnibus) - such a mask has been used in a number of films over the years, possibly the most notoriously being Quentin Tarantino's *Pulp Fiction* (1994), *Zipperface* (1992), and *People Under the Stars* (1991). In a film like *Nightbreed*, with so much going on, it's almost easy to overlook the strong design elements of play with this mask, but other filmmakers seem to have noticed and have included homages to it in their own films. Last year's horror hit *The Strangers* (2008) featured a mask that bears a slight resemblance to the hood used in *Nightbreed*. The idea of buttons for eyes will also be revisited by a mask-wearing character in Mike Dougherty's *Trek 'R' Treat*, which has sat on the shelf for more than a year since its completion, eagerly awaiting a release date.

13 • Vincent Price (House of Wax/The Abominable Dr. Phibes)


In 1953's *House of Wax*, Vincent Price plays a murderous, disfigured wax museum owner who is using his sculptures to hide his victims in plain sight. Much as he is hiding them, he hides himself with a wax face that he has crafted to conceal the horrible burns caused by a fire intentionally set by a former business partner. Vincent Price is a legend in the horror genre, and one known specifically for his striking facial features and commanding voice. In this case, the use of his wax "mask" is motivated starkly by the need to hide himself. What sets him apart from others on this list who wear masks to hide, is the fact that he is hiding in plain sight. This allows for not only a chilling twist at the end of the film, but from the studio's perspective, allows them to keep their star's recognizable face front and center the entire time.

In *The Abominable Dr. Phibes*, Vincent Price returned to the idea of using his own face as a mask to cover a disfigured form. Knowing he was about to take on a similar idea as his previous "Wax" work, he decided that the face of his character in "Phibes" would appear more mask-like. To do this, he used an adhesive on his lips to help keep them closed, as a result when he talked, you would see his jaw go up and down. Since the mask had no mouth opening, his lips did not move.



The idea of one using their own face or someone else's, may not have originated with Vincent Price, but the popularity behind *The House of Wax* no doubt led to direct homages. The Hanna-Barbera animated series *Scooby-Doo* became synonymous with trick endings revealing the villain to have been donning the face (via mask) of someone else - and in the more comedic endings, a number of other people. In cinema, many films have featured characters wearing their own face or someone else's. This can go back on this list to someone like Leatherface, who literally wore the skin of someone else's face to *Halloween*'s (1978) Frank Cotton or the titular character in *Darkman* (1990).

14 • Jigsaw (Saw)



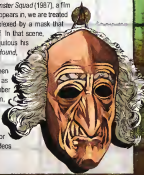
In *Saw* (2004), Tobin Bell plays an aging toy-maker plagued with cancer who plays a twisted game of life and death with two unsuspecting people who he deems are wasting their lives. Since he operates in the shadows his mask is not the focus of the film, however there are a few flashback scenes in which he appears in disguise. For the pig mask they opted for one already in circulation, made by Don Post Studios. They enhanced it by adding long black curly hair. The idea of a realistic animal head being used as a mask is a frightening one. Human/animal hybrids fill the lore of cultures the world over. Sometimes they are worshipped as gods (as *The Wicker Man*), but often they are considered to be abominations. When it comes to Jigsaw, either point could be argued as his motivation for the mask. In addition to that mask, Jigsaw also uses a mask-by-proxy in the form of Billy the Puppet. Billy is a terrifying, creepy children's toy which rides a tricycle and acts as Jigsaw's surrogate when it comes to delivering bad news to his victims. The original Billy the Puppet was made out of paper mache.

Don Post's pig mask, which was utilized in the production of *Saw*, was actually modified by Don Post and re-released as a licensed *Saw* mask, curly hair and all. The pig mask has seen licensing via action figures as well, but it was not the first time a movie mask was spotted using a snout-faced pig as a cover-up. Motel Hell (1980) is probably the best example of common usage of the pork mask - the film is actually being retooled for a potential 2010 remake release - will we see the return of the giant pig mask?

15 • Funhouse Freak Frankenstein Mask (Funhouse)

Funhouse (1981), directed by Tobe Hooper, shows what happens when a group of sexed-up teens get trapped in a carnival funhouse for the night. While trying to find a way out, they stumble upon a dark secret hidden within the funhouse's walls. They discover that the owner of the carnival is hiding a secret... his son. Hideously deformed, the (presumably) teenage boy spends his days wearing a large, oversized Frankenstein's Monster mask. The use of the Frankenstein's Monster's image to hide his own face is intentionally symbolic, since both could be considered misunderstood creatures, victims of circumstances outside of their control and feared by those around them. The mask used in the film was an actual Halloween mask already on the market, made by Savage Eye Studios. The mask in the film was a cheaper version of the mask with sculpted hair. It was officially licensed by Universal Studios and was produced throughout the '70s.

Of all of the original Universal Monsters, the Frankenstein's Monster face seems to be the most common when it comes to appearing in films in mask form. There are a number of reasons why this is. Frankenstein's Monster, more than any of the other monsters from the early years of horror cinema, is considered to be a tragically endearing figure. In the original film, his only transgression is ignorance of the consequences of his actions, causing a little girl to die accidentally in *Halloween 4* (1988), one of Jamie Lloyd's school age tormenters is dressed in a cheap Frankenstein costume. In *The Monster Squad* (1987), a film which Frankenstein's Monster actually appears in, we are treated to a scene in which Frank seems perplexed by a mask that bears a striking resemblance to himself. In that scene, even he seems confused by how ubiquitous his face is in pop culture. We at HorrorHound, however, are not.



Universal Monsters have always been a big seller for the Halloween season, as many companies have produced a number of masks based on the Wolf Man, Frankenstein's monster and Mummy. Notably, Rob Zombie has used these classic monsters and their masks to help promote his music to the horror industry - utilizing them in his music videos and album insert artwork.

16 • Old Man Mask (Terror Train)

In the Jamie Lee Curtis vehicle *Terror Train* (1981), the filmmakers decided to throw everything and the kitchen sink at the audience when it came to masks. Following the mold of the early '80s revenge slashers, *Terror Train* is about a college student who suffers humiliation at the hands of some classmates during a party freshman year. Four years later the same group of friends are preparing for a New Year's Eve costume party on a train, when the killer uses the opportunity to slip on board without being noticed. Throughout the film he assumes the costume of each of his victims, making it virtually impossible for him to be identified. In the process, he ends up wearing several different faces including the Conductor mask, a lizard costume, an old man mask as well as a few others.

The effect of an ever-changing killer is intentionally confusing for the audience. It adds a new dimension to the mystery unfolding, and furthermore makes it virtually impossible for him to be detected among the partygoers. When the reveal of the killer finally happens in the third act, we discover that he was wearing a mask of a different kind all along. It's a bait and switch routine that is sure to shock the viewer upon the first viewing.

Many of the masks used in the film existed on the retail scene before being used for the production, the bulk being by mask company, Cesar. The conductor mask was actually a Groucho Marx mask (by Cesar) which had the eyes cut wider. The lizard mask (dubbed the Serpent) and the old man, Crone, mask seen in the film were also released by Cesar, but the crone was later reproduced by TopStone. A similar mask appeared in the low budget slasher *Slaughter High* (1985), with a custom jester's hat attached and a bib with bells thrown in for good measure. The *Slaughter High* mask is still available to this day, again, by Cesar.

17 • Silver Shamrock Trio (Halloween II)

Since the original Myers mask was such a big part of the success of both *Halloween* and its first sequel *Halloween II*, it is fitting that a lot of spooky children's masks would be so integral to the plot of *Halloween II: Season of the Witch* (1983). Despite the fact that the film is a stand-alone story, the theme of masks being associated with evil is not only present, but taken to a whole new level.

In the film the Silver Shamrock Company, run by Colonel Cochrane, is attempting to use masks (with aide of supernatural elements) to destroy the world's children. Featured prominently are brightly colored latex masks of a witch, skull, and pumpkin. Through a promotion running all over television, the masks are being sold to children across the country. When they tune in as planned on Halloween night, a promo that runs will activate the masks, unleashing an evil that will destroy them.

The fascinating thing about these masks is that they were designed by legendary mask company Don Post Studios. Known by many as the "Father of Halloween," Don Post had actually produced the original retail Captain Kirk mask that Tommy Lee

Wells (the director of *Halloween II*) used to shape the Myers mask in the first film. The Pumpkin Head mask was an original creation for the film, and only in production for one year. A very similar mask called "Smilin' Jack" was offered by Don Post in '84 and '85. The Green Witch mask was originally released in 1982 as Hagatha. The Hagatha mask sported an olive paint job with a black, push hood. The witch's film design was only in production for one year, but Hagatha, sporting yet another paint job and different hood, made a return in '84 and '85. The Skull mask had been in production by Don Post since the 1960s. The mask had been offered in one form or another, all the way up until 2003. For *Halloween II*, Don Post Studios was even used in the film to double as Silver Shamrock Studio's manufacturing plant.

18 • Translucent Mask (Alice Sweet Alice)

In *Alice Sweet Alice* (1986), from Italian director Alfred Sole, a young Brooke Shields is murdered on the

of her first communion by a diminutive killer in a yellow trench-coat and translucent plastic mask with heavy hints of feminine makeup. Throughout the story her older sister, Alice, is repeatedly shown to be the main suspect in the crime, as well as a series of other murders that the viewer sees played out on the screen.

The garish nature of the plastic mask and the makeup on it seem to go hand in hand with the hypersexualization of Alice that is shown throughout the film. For a girl so young, these moments are awkward for the viewer. Although the truth behind the killings is never revealed, if one were to assume that Alice was the killer, that would make her choice of a hyper-feminine mask especially intriguing. On top of this, the translucent properties of the mask have a disorienting effect, making the killer's image a cross between their real face and the distorted plastic features covering it. A horrible little video feature from 1983, *Wired Stedeghammer*, had also used the clear plastic mask as well as other films shot throughout the '80s.

19 • Ronald Reagan (Tripper)

Linnea Quigley's *Horror Workout* (1990) was one of the first horror-theme releases that featured a killer in a Ronald Reagan mask. The video, a sex-fantasy exercise tool, shows the *Return of the Living Dead* star working out in tattered clothes, SAM themed gear, etc., and being stalked by a number of horror villains, such as zombies and a certain politically-faced killer.

The idea of presidents being noble father figures makes it very psychologically effective when their faces are used for evil. In David Arquette's film *The Tripper* (2007) a killer wearing a Ronald Reagan mask stalks a group of drugged out hippies who are attending a music festival. Given Reagan's history as an arguably lovable American leader, it becomes noteworthy that his face has been used more than once for the purpose of terrorizing. In this case the use of his face seems to be strictly for psychological effect, more so than concealing one's identity.

Reagan is not the only former world leader to get this treatment in film, however, as dead and former president masks are often used in cinema in a terrifying manner, especially in regard to bank robberies. Films seeking more visually exciting heist sequences have utilized the faces of Richard Nixon and Jimmy Carter, as well as Ronald Reagan with some regularity. Possibly the most iconic moment comes from the surf-thriller *Point Break* (1991), where star Patrick Swayze poses as "Ronnie" through out.

20 • Myers's Clown Mask (Halloween 2007)

Rob Zombie's 2007 remake of John Carpenter's *Halloween* departed from the original film in many ways. Most notably, Zombie set out to establish more of a backstory for the younger version of Michael Myers. Through the first half of the film, we see his new incarnation of the Boogymann as a lower middle class child who is constantly tormented by his peers. His abusive stepfather and stripper mother only serve to exacerbate the situation.

One way that this abuse presents itself in Michael is through his use of masks. Feeling himself to be ugly and wishing to hide his true self, he constantly wears a plastic clown mask to cover his face. The mask comes from a cheap plastic Halloween costume, which were very common during the 1970s. Once incarcerated for the murders he carries out as a child, Myers becomes obsessed with masks and the idea of hiding his own face from the world. Viewed in the full light of the film, it's clear that his obsession with masks is about more than just covering up his face. He is literally covering his soul, which through his actions has been tainted by evil. This is a theme that can be applied to almost any of the mask-wearing maniacs on our list.

The 70s clown mask used in the film was from a boxed costume/mask set from Collegeville, Michigan. Myers, in the 1978 original film, also wore a clown costume and mask similar to the Rob Zombie remake - although the identity of this original clown costume has never been uncovered. It should be noted that even Jamie Lloyd from *Halloween 4* appears in a clown mask, further cementing the look to the *Halloween* franchise.



It was an idea the brothers had been pondering for many years: utilizing the mass-public's quiet fear of clowns. Their painted faces, forced happiness, and outgoing nature; there is just something unnerving about it. The fear of clowns is nothing new - and it hasn't been helped by decades of men and women using the good-natured idea behind clowns as a blunt force of evil, whether it be John Wayne Gacy and his occupational screen behind a serial killer's smile, or the sad lobo made famous by Emmett Kelly, or even Lon Chaney's Laugh, Clown, Laugh from 1928. As Gacy's Pogo the Clown once said, "A clown can get away with murder." Clowns naturally became evil in many people's eyes, and cinema took no issue with using that fear against the public: it wasn't until 1988 when the Chiodo Brothers - Stephen, Edward, and Charlie - came up with a plan to take that fear and accentuate it with a mix of black comedy, sci-fi and humor. In a past interview, the brothers mention the idea gestating thanks to a question that came up through one of those oddball discussions: "what would be the scariest thing to see when driving alone on a dark road?" ... A clown staring at you from another car of course... Okay, maybe it doesn't seem like an obvious answer, but with a little imagination, one can easily understand the effect it would have. But how do you take such a simple idea and come up with what eventually was released: *The Killer Klowns from Outer Space*?

The Killer Klowns Invade!

The film was the first directional and writing effort of the Chiodo Bros. The siblings, who had worked in Hollywood for a few years by this point, were just off a successful run of effects work - having been the team behind the Krite creations, otherwise known by the horror public as Critters (1986). The film, about a family terrorized by a crew of deadly furbal aliens who chomp and eat anything in their path and have the ability to shoot deadly quilts from their backs, was an effects-heavy cult classic that showcased the brothers' work in spades. Outside of these murder-

KILLER KLOWNS

FROM OUTER SPACE

20 YEARS OF KARNAGE: A HORRORHOUND RETROSPECTIVE

by Nathan Hanneman



The original 1988 Killer Klowns from Outer Space US one-sheet

Klown cleverly nicknamed "Tiry", the clowns, in colorful costumes, bore giant heads with excruciating detail to their faces, and harsh folds in their "skin," almost as if they were characterized witches with clown make-up on (remnants of those extreme-close-up shots utilized in *Ren and Stimpy* cartoons years later), furthering the scare-factor by actually making these Klowns ugly! They had glazed eyes and a glaring smile with crusted porthy teeth. Looking out the car window at night and seeing a clown is one kind of

balls, the film also features a duo of intergalactic bounty hunters who can morph their image to match the world's population. Plenty of blood and explosions also made for a great film - not to mention the film starred Dee Wallace, Scott Grimes (ER), and Billy Zane! Using the momentum from this horror success, and pulling a LOT of favors (as the brothers put it), the Chiodo Brothers got their screenplay greenlit and went into production night away on "Killer Klowns."

The idea behind the Klowns feature was that a space ship lands in a small town with the intent of using the locals as a food source - the aliens, wandering around this town over the course of the evening, round up its inhabitants before returning to their home planet. The twist, of course, being that the aliens looked like clowns... and their antics used to herd their potential food-stuffs involved around the silliest means imaginable... they shoot popcorn out of guns, which acted like "eggs" and they hatch Killer Klown plant... things... they shoot bubbles and cotton candy... the cotton candy was even used to create cocoons to store their captives, which they use long silly straws to drain nutrients from... they use balloon-animal dogs to hunt humans... and they throw pies (which happen to melt the recipient of their prank)... They even had the giant oversized hammer, good for smashing people on the noggin! And did we mention their spaceship happened to resemble a big-top circus tent? While this all sounds good and fun, the Klowns themselves were not!

As a matter of fact, their faces, and bodies, were mishapen to demonic proportions. Standing well over seven feet tall (aside from the Klown, the clowns, in colorful costumes, bore giant heads with excruciating detail to their faces, and harsh folds in their "skin," almost as if they were characterized witches with clown make-up on (remnants of those extreme-close-up shots utilized in *Ren and Stimpy* cartoons years later), furthering the scare-factor by actually making these Klowns ugly! They had glazed eyes and a glaring smile with crusted porthy teeth. Looking out the car window at night and seeing a clown is one kind of



The original Media VHS of Killer Klowns (center) was one of the most valuable VHS tapes of the 90s. A Midnight Movie cassette was issued in conjunction with the DVD. Also shown is a UK VHS release, Laserdisc (far left), and score soundtrack (far right)

Did You Know? The scene where a Klown drives a car over a cliff was originally meant to be the film's opening, however, complications led to the sequence being cut down and moved.

scary - but seeing a Killer Clown would be just plain terrifying!

Back on-point, this nasty crew of Klowns have invaded Crescent Cove and a group of young teenagers have uncovered their secret. After sneaking aboard the big-top spaceship, the teens find town locals hidden beneath cotton candy cocoons. After heading back to town to warn the sheriff, the kids are dismissed - as any good law enforcer would do. Now it is up to these kids to save the town and defeat the Klowns before there is no one left to tell the tale. After being chased around the film, the kids eventually break into the spaceship and face their biggest foe yet - Klowzilla... a giant clown-monster that seems to represent the Rancor scene from *Return of the Jedi*, before the kids escape the Clown's clutches and blow their ship up!

Making Klowns

This exciting FX treat was initially sold to the studios based on the simple name itself (which at the time was simply *Killer Klowns* - the outer space addition was to ensure to the audience that this was no simple slasher film) and was shot over the course of 35 days (actually, the near-six week shooting was scheduled to take place solely at night). The small town in the film was Crescent Cove, which was actually shot in in Santa Cruz, California, and all the characters in the film happen to be based on real people from the brothers' lives. "We took those characters and essentially put them in Jack Ham's *The Blob*."

Stephen Chiodo had said of the film's heroes, "The *Blob*, or that type of script of having kids

Above: All four Killer Klowns from *Outer Space* invade lives. Dariole Studio pulled from the movie originally created by Geoff Stollins.



An original *Killer Klowns* from *Outer Space* promotional poster



try to communicate to the authority that the town is being attacked by monsters, with our friends as the main characters." This horror plot-staple is a tried and true success in Hollywood and that may explain why *Killer Klowns* works on so many levels. Stephen continued, "We threw in all of our favorite monster and science-fiction films as refer-

ences, like the power chamber is a direct reference to the Krell chamber in *The Forbidden Planet*." Brother Charlie adds of the film's references, "I think that is something many filmmakers do - there are films they grew up watching that stuck with them. I would say it's a homage, brought back with a slight twist. Ray Harryhausen, Willis O'Brien scenes." Even the cotton candy cocoons resemble pods from *Invasion of the Body Snatchers*, a reference Stephen claims that was not intentional, but definitely possible - as these films all laid dormant in their brains.

The film stars young actors Grant Cramer (son of Terry Moore [*Mighty Joe Young*]), Suzanne Snyder, and John Allen Nelson as the trio responsible for saving the town from this colorful invasion. Throughout the film they come face-to-face with a number of Klowns (most of which appeared to be rednecks of the same six Klowns - made to appear in



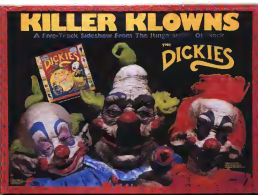
Above: An original *Klowns* VHS advertisement, original promotional artwork and a promotional burger sticker!

different colors or sex (in a very funny sequence), entering the Clown's spaceship on two separate occasions in hopes of learning how to stop their relentless invasion. The film, which was written by Charles and Edward Giodo, with brother Stephen in the director's chair, reportedly cost around \$2 million to produce, with most of the production cost going into the film's many effects.

Anybody who watches the film will no doubt be amazed with the effects achieved with such a small budget. With the Klowns, obviously the stars of the film, the FX team spent countless hours not only ensuring the oversized character heads could be worn by stuntmen, but that the mechanics would work as well - each Clown head housed a number of electronics that helped move the various aspects of the face - mouth and eyes. The end result is amazing. Two key scenes of note include the puppet sequence in which one of the Klowns creates an array of shadow-puppets which ends with the creation of a T-Rex-shaped puppet that swallows a number of onlookers in one fell swoop. Another key scene includes a Clown driving down a dark road, running a car over a cliff - the very "what if" idea that helped spawn the film's creation to begin with. The trick of this sequence, however, is that the Clown wasn't driving in a car - instead he floated in the air with headlights attached to his feet - the Giodos upping their own idea! While the film was a fun piece of entertainment, but was lost on the masses, and fell into the cult status category after many years of having been "found" by a majority of horror fans thanks to VHS. Since the film, the Giodos have continued their FX work in Hollywood, more recently having worked with Trey Parker and Matt Stone on the puppet-comedy *Team America: World Police* and Will Ferrell's *Elf*.

Killer Music

A movie wouldn't be complete without its music, and *Killer Klowns from Outer Space* is



A promotional *Killer Klowns from Outer Space* soundtrack poster featuring The Dickies' album cover.



tracks "Killer Klowns," "Booty Trap," "Jim Bowie," "Magomba," and "Eep Opp Ork (Uh, Uh)" in 1987 in conjunction with the film. The band even went so far as to produce a music video featuring its members decked out in circus apparel going through the motions (in what is actually a fun little storyline) of arresting a Killer Clown, putting him on trial, and sending

him to prison. The music video featured the various Clown "puppets" from the film and is a great bonus for us fans to watch such colorful characters in such a colorful music video with such a (yes) colorful song/band. The record/cassette/CD release for the track even featured a Clown on the innerback artwork on the insert. The most significant aspect of this cross-over between horror and punk (something not new to the genre, as 45 Grave had done the same for *Return of the Living Dead* just one year prior) is that The Dickies actually put on a *Killer Klowns from Outer Space* tour to promote the new film and new album. Fans who were lucky enough to attend this event were treated to the song live in concert (a track they do not normally sing nowadays). The Giodo Brothers have even cited the song



An original show flyer for The Dickies' *Killer Klowns from Outer Space* tour.



The Dickies' *Killer Klowns from Outer Space* EP was available in multiple formats, including vinyl (shown at top of page), cassette, and CD (of which it is currently available for purchase).



(which was written based on the title of the film alone, as the band had yet to see the film) as having helped bring in a whole new audience to the film, mostly made up of The Dickies' fans. Shown in this article is a number of cool items, from The Dickies showcase of the various soundtrack releases to a rare VHS tape showing the concert and behind-the-scenes footage of the music video as well as a slick movie poster for the film featuring the band's inclusion in the movie soundtrack and a cool concert flyer supplied by HorrorHound's own Sean Clark, who was lucky enough to have witnessed such a concert (sadly, he could not find his tour shirt to share with our readers)



The initial DVD release of *Killer Klowns from Outer Space* (center) accompanied by recent re-releases, including a release disc with an all-new theatrical cover and a three-pack set of *Klowns: Club Dread*, and *Killer Tomatoes Strike Back*!

Sequel Talk

There was hope that the film's re-release onto home video would spark enough excitement in the film to get a sequel greenlit. According to the Chiodo Bros., so many ideas were left out of the original film that have been lingering ever since. In 2001, when MGM released their special edition DVD, it seemed like it might happen. The long-anticipated DVD release was sure to reenter interest in the title, pending sales, and the brothers themselves were ready! Unfortunately, almost eight years later, MGM has re-released the DVD a number of times (including a triple-feature three pack (with *Broken Lizard's Club Dread* and *Killer Tomatoes Strike Back*), and an exclusive edition with a theatrical DVD cover), but while the popularity of the film has been proven - it still never seems to have been enough to get that green light. This writer happened to run into the Chiodo Brothers at a horror convention less than two years ago where I was shown a number of design drawings and ideas for a long-proposed sequel, which seems to have been forever in-development. As long as the brothers don't give up on it, the idea of a sequel will never die, and with a consistent thirst for horror, and the recent rise in licensing interest for the Klowns, it seems there is still always hope.

Klowns Collectibles

That the oddball characters from *Killer Klowns* haven't been "licensed to death" is simply a miracle. Despite their ugly demeanor, the Klowns in the film have actually become endearing to horror fans over the years. Their faces have adorned a number of fan-made T-shirts and Halloween masks. As a matter of fact, outside of the film soundtracks and home video releases, it was a series of unlicensed Halloween masks that carried on the Klown legacy for years on-end. Death



Shown here is an assortment of masks based on the *Killer Klowns from Outer Space* characters released throughout 2007 and 2008 from Bump in the Night Studios. Aside from the masks above, a number of "knock-off" clown masks loosely based on the look from this film have been produced over the years.

Studios was a mask company who decided to take these big-headed monstrosities and turn them into a haunter's collectible. "Death" picked out three major masked characters from the film as well as the finale monster Klownzilla, and released them as high-end collector masks for the underground mask community. Sadly, the licensing for the film was a tricky beast in itself, and these masks were done without the copyright owner's consent. The masks were sculpted by Jeff "Death" of Death Studios, except for the Klownzilla piece, which was sculpted by John Smith. After years of slowly-releasing these expensive Klown masks, Death Studios

decided to pass the master-molds to another underground maskmaker named Paul Daniels of Darkside Studio, who continued the production of said masks all the way up until 2007.

It was in 2007 that Bump in the Night Studios acquired the actual film license to *Killer Klowns from Outer Space*, making their own (smaller) versions of the title characters for mass-market appeal. While at "Bump," the Klown costume and prop catalog actually grew beyond Death Studio and Darkside Studio's initial offerings. Bump, in two years, have produced four character masks - plus their own version of Klownzilla, actual costumes for the Klowns (including replica Klown hands!), a popcorn Klown puppet, and even a replica cotton candy coconut! While the licensing for Klowns was picked up by Bump, the fact that past maskmakers didn't acquire the license isn't for lack of trying. The licensing for *Killer Klowns from Outer Space* actually had been kinda lost for a number of years until MGM finally unearthed the movie for home video release.

At the time of MGM's DVD rerelease, original VHS copies of Klowns had been fetching upwards of \$100 (or more!) on the secondary market - actually having been one of the most sought-after VHS titles for horror fans deciding to go back and collect the movies they once rented. An interesting note - The *Killer Klowns* VHS dropped in value drastically once the DVD was released, with this writer noticing copies once of high value dropping to a \$10 average on eBay. Since MGM's release, it only took a couple years before the toy industry came calling. In 2005,

SOTA Toys emerged with an all-new toy line entitled *Now Playing*. Producing action figures based on films of the more cult variety, SOTA released such characters as the Toxic Avenger, Darkman, and the Creeper (from *Jepsons Creepers*) in toy form. For their second assortment, SOTA unveiled the first-ever action figure from *Killer Klowns from Outer Space*. When we asked Jerry Macaluso, President of SOTA Toys at the time, his reasoning for picking up the



The "Satan Window" Clown, as he was referred to by SOTA Toys, was to be the second action figure released in the Klown license. Unfortunately, SOTA Toys abandoned their "Now Playing" action figure brand before "Satan" (and a host of other horror characters ranging from Herbert West to the Re-Animator, Leproschist and the wolf from An American Werewolf in London) could be produced.



Bump in the Night's Cotton Candy Pod and Klown costume

Klown license, he stated that "Killer Klowns was always on my radar because I was a big fan of the film and the Chiodo Brothers are friends of mine. It was one of those small horror films that everyone seemed to like even though it wasn't revered the way *Freddy*. Jason, etc. were. The cherry on the sundae was that I knew that there is a universal fear of clowns, so it had crossover potential. I could envision Hot Topic kids buying them just because they were cool." Jerry was right, as the Klown figure was one of SOTA's best selling from the horror-themed toy line, and an exclusive blue painted variant was produced for Tower Records.

"Ultimately Killer Klowns was the best seller in Now Playing 2, and trailed only behind Toxic Avenger from Now Playing Series 1," Jerry added. "After the sales success, Spencer's Gifts approached us to do more Klowns just for them. We sculpted a prototype, but that's when I sold the company, so I don't know why it never came out." The second Klown Jerry mentioned happened was set for release in Now Playing Series 4 and was to be dubbed the "Shadow Puppet" Klown from the new owners of SOTA (Jerry left SOTA while the third assortment of Now Playing was in production). By time this series was in planning stages, SOTA had difficulty getting production work out of China, and with licensing deals coming to a close, the company virtually lost all planned figures (which also included the movies *An American Werewolf in London* and *Re-Animator*).

Earlier in 2008 an established toy seller, AMOK Time, decided to step into the production field, and announced many classic film licenses for both 12" and 7" scaled figures... the first licenses to be announced included *Day of the Dead* and *Killer Klowns from Outer Space*.



Above: The first action figures released based on the Killer Klowns from Outer Space. The toy was available at mass markets in its screen-worn police adopted her look. A blue variant of the Klown was also released (along with an exclusive hat wearing) in Tower Records and on SOTA Toys website. Below: The AMOK Time Toys Tiny Killer Klown figure (coming in early-2009) and its blue paint variant.

- the now-defunct toy license from SOTA. Tiny was the first (in a many promised) line of toys from the film. Pending sales, Paul Lazo (President of AMOK) said anything from 12" figures and even a Klownzilla isn't out of the realm of possibility. Now with new Klown toys in production, on top of the Bump in the Night masks, costumes and props, you would think MGM may take note of fan interest in the license and finally start speaking with the Chiodo Brothers about bringing these Klowns out of retirement. Because it is no doubt that there is a major interest in these crazy outer space killers, and the public seems prime to pounce on another invasion from the Killer Klowns from Outer Space!

*Thanks to Sean Clark, Jon Kelley, Matt Moore, Chuck Jernese, Jerry Macaluso and Paul Lazo for assistance in the production of this article!

The mask making industry isn't exactly the biggest party in town, so to speak, with the number of legit production companies seemingly in the single-digits. Here at *HorrorHound* we have taken every opportunity presented to us to help promote the varied studios that work in this thankless industry - mostly focusing on the independent mask making scene. This issue we are excited to talk one-on-one with possibly the biggest name in the industry since Don Post: The head of Bump in the Night Productions: Chuck Jarman! Chuck has a storied history in the mask industry, having worked in the field for over fifteen years and producing characters from a wide variety of licensed (and unlicensed) films. Since launching Bump in the Night just over five years ago, Chuck has worked on an impressive list of projects, such as *Day of the Dead*, *It's Alive*, *Fukid's Zombie*, *Killer Klowns from Outer Space*, *House of 1000 Corpses*, *London After Midnight*, *Deadly Spawn*, and more recently, *Army of Darkness*. He is one of the few companies that penetrate the mass-market Halloween stores each fall, and after reading this article, you may realize you have worn or purchased, one of his creations without even knowing it! Read on for an exclusive interview with one of today's biggest innovators in the haunt industry!

HorrorHound: What mask makers influenced you as an artist?

Chuck Jarman: You know, I don't think it's really a matter of specific mask makers. I was really influenced growing up with the whole Sid and Marty Krofft thing, the effects of Rick Baker and Rob Bottin... I originally wanted to be a special effects make-up artist, and after bouncing around from *Fangoria* show to *Fangoria* show, from New York to L.A., I kept running into these guys. That's originally what I wanted to do...I wanted to be an FX artist, but I didn't want to leave the Bay area, so that was a major problem. My major influences were really Rob Bottin and Dick Smith.

HH: What first interested you about masks in general?

CJ: I always saw in films these decapitated heads, and I just thought people were sculpting these heads... I didn't realize they were life-casts. So that's kinda how I started, by reproducing something that looked human, that looked like it could breathe or move - whatever. It kinda just evolved into a Halloween mask thing where originally I just wanted to do life-heads, like wax museum figures.

HH: Around when was it

that you first dabbled in sculpting and mask making?

CJ: Jeze... I've been doing it since I was seven. I was born in 1970, so I'll say 1977.

HH: Did you actually go to a lot of studios, showing off your work, trying to get employment working in film?

CJ: What had happened was that, since going to those conventions, I became friends with recognized FX guys, like KNB, and they'd invite me to the shows and say "Would you like to look around?" that was totally cool, but they also said "If you want a job you would have to move out here." It was one of those things where, yeah that's cool, but I didn't want to leave the Bay area. That was a big hang-up.

HH: At what point did you decide to start your own mask company, and did you work with other studios at first?

CJ: Yes, actually that's where the big weird fun happened. Basically I had gotten offered a job from Chris Wrayden Studios. In the mean time, they were gearing up to work on this movie called *Crash*, and what happened was Chris didn't end up getting the film, and he decided

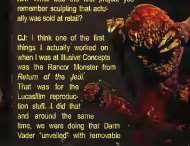
"You know what? I don't want to do this FX thing anymore." So that kinda left me hanging, going, "That was my first big gig! Damn!" In the meantime, I had applied also to a company out here called Illusive Concepts. That was Mario Chiodo. What happened there was literally I applied to them and that week I was going to move to L.A. and try to get a job with KNB, but then Chiodo gave me a call and said "Hey, can you come in?" And this was after months and months of me sending in pictures and whatever of all this crazy crap I was making. I even made a one or two foot Chucky doll. I just kept sending pictures and they must have thought "this guy's out of control!" So, they called me in for an interview, and they said "If you want to get a job, you would start tomorrow because they were now hiring - right now. I thought that was perfect. They were literally twenty minutes from my house. Long story short, I was there for ten years. I started that next day.

That's where a lot of my education came from.

We did all the reproductions for *E.T.*, we did KISS, Marilyn Manson... I got to meet a lot of cool people. They flew me all over the place, different factories... That's how I learned my ins and outs. I became friends with all these people in different companies. People asked why I didn't do it myself, but I was young, you know? I didn't want to take on such responsibility at that time, but that's how I learned about the Halloween industry. I was lucky, I got sucked into the mix and that was basically it!

HH: What was the first project you remember sculpting that actually was sold at retail?

CJ: I think one of the first things I actually worked on when I was at Illusive Concepts was the Rancor Monster from *Return of the Jedi*. That was for the Lucasfilm reproduction stuff. I did that and around the same time, we were doing that Darth Vader "unveiled" with removable





helmet statue. We did Jabba the Hutt and Han Solo in Carbonite. There was a lot of Star Wars stuff that we worked on at one point. Then, like I said, we bounced from that to E.T. and KISS... it was crazy man, there was a lot of stuff we were going through.

HH: What led to the creation of Bump in the Night Studios?

CJ: I had already started Bump in the Night, even before I worked at Chiodo. Bump in the Night was already my "garage" thing. I was doing these two foot clown puppets where you could move the mouth, and my mom was sewing the costumes and buttons, and I was in the garage pouring latex and painting. Some people say they have this stuff... it's crazy, but nobody ever puts 'em on

eBay because I'd buy 'em. [laughs]. So yeah, I actually started Bump in the Night before I worked for Chiodo. These Concepts-Chiodo is the same company - they just changed their name, by the way... So I started "Bump" way before that, when I began working for Chiodo I didn't have time for Bump anymore, so it got put on the back burner. Then at the end of the ten years, Chiodo had turned their sights more towards sculpting these figures for Las Vegas. One of the last things we worked on were these huge eighteen-foot black ladies. It was a classic-cool sculpting style that was nice to get that experience and training, but it wasn't what I wanted to do for a living, so that's when I left. I said you know, I don't want to sculpt big twenty-foot naked ladies, but that's what was coming down the pike for us. So I said, look... I'm going to go my own way, and Mario at that point was getting kinda burned out on Halloween and wanted to get more into classic sculpting, and that's when I left. I said screw it... I'm going to start Bump in the Night back up.

HH: How long ago did this happen?

CJ: I'm going to say five or six years ago now... The official first things we did for the official Bump in the Night "comeback" or however you want to say it... I worked for Rubies and I sculpted, for Rubies, about five masks. They were looking for something that would compete with the Chiodo high-end masks, and they found out that "Oh wait... You're sculpting those masks for them and you just quit? Hey, wanna do some freelance work for us?" I said sure... I did this big giant bloodstain-faced thing for them, and I did a Samurai guard, and a thing called Bloodstun, so it ended up this was the first time I kinda "came out," so to say. Rubies flew me out to the Chicago show - they had the whole booth and masks lined up, and people would come by saying "Wow, Mario Chiodo did such an amazing job!"... "ummm, that's not Mario Chiodo, What? That was kinda a bubble-buster. People were going, 'Oh wait, this guy has been sculpting Chiodo stuff for ten fucking years!'" So it's not just Mario by himself... Oh, well we always thought it was Mario - well, some of it is, sure, but not everything. So those did really well, and because of the success of that people were like "Okay, this guy can actually get things done... sculpted, painted, casted, whatever - sent to a factory, have it manufactured, okay, we'll put some trust in this guy and let's see what he can do." So the first year out on our own after the Rubies thing, we went basically solo... I had to mortgage my house

and get whatever finances I could to have my stuff manufactured. That was about five years ago now. That was the first time, literally, we were without a backing company like Rubies or Paper Magic or anybody, and we had to float the bill ourselves for everything. At that time we had me, my wife and I think three other employees. They were helping pour latex, molds, whatever...

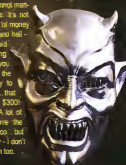
HH: Every year around Halloween, I notice that the majority of haunt-shops only carry around twenty masks - tops. A good Halloween shop will actually carry more in the range of forty or fifty. Because of such limited shelf space, do you find it difficult to get your products properly distributed?

CJ: You know, everything boils down to price point. The mom 'n' pop shops don't mind selling \$80 masks, but your bigger chains don't want to sell stuff like that. Unless they can mark it up four times, they don't really want to deal with it much. That's kinda the kick, when you have a lot of people going "I can't find your masks!"... well, if it were up to me they would be in every store! But a lot of the Halloween industry comes down to price points. How much does the average person actually want to spend on a Halloween mask, and there aren't too many people that want to shoot that \$80 mark. And if they want to shoot that \$80 mark, it really has to be worth \$90. That's the catch. That's the hardest part.

HH: Have you found it's easier to get into stores now compared to when you started?

CJ: A little bit... We worked with Spencer's Gifts and all these other stores, but the problem is, as with any small company, the start-up costs. Your cash flow is what kills you. It's hard to get that flow. You have to pay for everything up front. Where is that money going to come from? People say you can go to lenders... it's not that easy because you have a Halloween tag on your name, and to a lot of people, that's not the most serious thing in the world. I don't have another job - this is what we do for a living. I have to find that money and we have to get these masks produced. If you don't, we can't get paid! That's where the mortgaging of the house comes in and that is the biggest nightmare, EVER! It's funny because a lot of people don't realize how much work goes into making just one mask! It's a LOT of work! You can be the best sculptor on Earth, but first of all... you cannot manufacture in the United States anymore... it's not possible. Reasons? For the amount of money an artist wants to get paid, and hell -

I would want to get paid decently for painting Halloween masks - but you can't do it in the US. By the time you pay one guy to paint a bunch of masks... that one mask is worth \$300! Who's gonna buy that? A lot of people don't want to have the masks made in China or Mexico... but unless you have a lot of money - I don't have a choice. So, that's a catch too.



HH: When you do licensed masks, do you find these products are easier to sell?

CJ: No... not at all actually. Non-licensed products are much easier to sell. Licensed products are done out of a love for the genre—that's it. Do I make a lot of money off them? Noooo. I have to pay a lot of royalties for this stuff, but I do it for the love. I LOVE *Army of Darkness*. I love *House of 1000 Corpses*. I love *Day of the Dead*, love the characters in these films and it's a very Todd McFarlane aspect of it, where if you ever see interviews with Todd, he does the characters he wants to go, and that's exactly what I am doing. I want to see these characters. I loved them as a kid and I love them now. Some characters, there is no way in hell I could do... Texas Chainsaw Massacre? No way. Rubies has that licensed so tied up, I will never be allowed to touch it. I get e-mails: 'Oh, can you do a Jason?' I can't even look at it if it's not like the old days where I made what I want. Not anymore. You have so many lawyers surfing the web now to see who is bootlegging what. I love licensing, I love doing those characters, but it's a lot of sacrificing to do those.

HH: *House of 1000 Corpses* was your first major film license. Can you tell us a little about how that film landed on your lap?

CJ: What happened was, we received a phone call literally when I was still working in the house, out of the back... My wife called down to my shop and said 'Hey, Rob Zombie's on the phone!' out of the blue! So I was like 'What? Hellooo? And we got to talking... We talked a little in e-mail before, but he said, 'Someone told me about your site, and I like your stuff, and people said you would be great to do this stuff,' but he called and asked if I wanted the license for *House of 1000 Corpses*. By that time I was already manufacturing things in other countries as well, so he knew that I could actually get merchandise onto shelves. So I said yes—absolutely. That was huge for us. That put our name on the map. People were saying 'You can't buy *House of 1000 Corpses* from anyone but Bump in the Night,' and we had a vision of 'yeah, I think this movie is going to be awesome,' and it was. I like that movie! It was a decision we made by looking at photos and talking with Wayne Tob. Wayne had sent me some images and I was like: 'You know, this could suck, but these characters are so cool—who is this Dr. Satan? This is awesome. I gotta do this! We made a great call on it. It REALLY gave us a good push, and hey—Rob Zombie—thank you very much for giving us that opportunity.'

HH: Are there any dream licenses you would kill to take a stab at?

CJ: No... not really. A lot of the studios are pretty cool with what I want. The problem is, whether it's going to sell. If I am paying \$7,000 for a license for... whatever—*The Shining* or something—Am I going to make my \$7K back? Will there be enough sales to make it worth it? A lot of times the answer is no. That's

like me paying the license for *The Town that Dreaded Sundown*. I think me and my friends will buy the mask... but that's not enough to buy the license.

HH: This issue hosts a special 'Killer Klowns' retrospective, of which you did masks for. Do you have any comments on working on this line?

CJ: Killer Klowns hands down was one of the best executed character designs ever. Amazing. As a kid, seeing that movie—it was the scariest, scariest thing I had ever seen. I hated clowns. I still do. It's a natural fear for almost everybody. We will set stuff up at trade shows and buyers will walk by and say 'I can't even look at your booth. I'm so scared of clowns!' That's not just one or two people—that's hundreds! They just scare the crap out of people—so making monsters and clowns? Holy crap! It's horrendous. That was a license I just really wanted to do.

HH: The 'Klowns' was the first license you carried over for a second year, producing additional masks and costumes. Can we assume you did really well with this license?

CJ: It was definitely worth it. I had a really good time doing the characters. A lot of people go 'Oh, they're okay, but it doesn't look like them.' A lot of people don't realize this, but whatever your sculpt has to be approved by the art director from MGM, United or whoever you're licensing from. You may think the nose goes this way—but they say that way. You submit the photo, wait a few weeks and they come back with an approval or they say it's not approved. It's not my gig... I hate calling myself an artist, but what I do for a living, you have to do what the art director says from the company—bad or good. It's their call.

HH: What would you say is your best-selling mask to date?

CJ: Hands down—the zombie scarecrow. Go figure, I would have never guessed that in a million years. Some of the pieces I will put so much work into and they do—ehh, alright. Some sculpts I do in just a single day end up being our biggest hits. It's an ongoing joke. You can never tell what's going to be a big hit. Some pieces I'll say, 'If this doesn't sell well, I'm going to be blown away, and I have been blown away... That tanked?' Now!

HH: From zombies to scarecrows to the evil clown... is there any single 'type' of mask you refuse to sculpt?

CJ: Female masks. Never do a female mask. It will be the biggest tank ever. They just don't move. The problem is that most women don't want to wear a Halloween mask. They just want to put on make-



up and look hot at their Halloween party. They don't want to be hot and sweaty... After ten years of this, I will never sculpt a female mask. It's not worth it!

HH: Over the last few years, it has become apparent that costume pieces have become more prominent in your catalog... How's that doing?

CJ: Pretty good. Our wings are extremely popular. The bat wings and fairy wings have been really, really hot, and that's cool. I love sculpting and everything, but I love designing really cool things. I don't want to be pigeonholed

where it's like 'Oh, they only do Halloween masks'... I just like to design things. It's cool people know us better for our masks. That's fine. But I love doing costumes, puppets, accessories. It makes the average-mask-making day less boring. I want to wear something with this mask. Wings, boots... something

HH: Do you find that costumes are easier to make than masks?

CJ: No, not at all. Costumes are a lot more difficult. There are a lot of import fees because of fabric that you have to deal with. There is a lot more when it comes down to costumes. Latex over-the-head masks? No problem. Costuming? Big problem.

HH: Speaking of costumes, one of your pieces was used in a media-wide hoax recently. Can you tell us more about that?

CJ: Yeah, that was cool. That was my fifteen seconds of fame. I actually even had Inside Edition come to our shop and video tape us. They made me put on a long-sleeve shirt because I have tattoos. I was like 'What?' They said 'Well, it's kinda scary looking.' Oh brother... alright. At first I thought, wow, they caught Bigfoot. That's cool. What's this thing look like? Wait a minute... that's our fucking costume! You're kidding? Then I started getting all these e-mails. Soon I got a call from Greg from AM Coast to Coast. I had never listened to the show, and this guy called and said 'Look, I run this radio show, and we talk about aliens and Bigfoot... we had a caller call up and swore up and down that you made this costume... so did you make it?' I said, 'Actually, yeah... that's my suit, so he said 'Okay, let's have you on the radio tonight.' So he called back that night and we had a really quick

interview. It's even on YouTube.com. You can watch it there... it's funny. One of the callers who called in was Ken from Ghoulish Gentry. He does those changing portraits... he said 'I know Chuck, and I have seen that mask and it is his.' People were saying it wasn't, but when that stupid thing destroyed... yeah... it was ours. We just laughed our asses off.

HH: What are your feelings on the independent mask scene?

CJ: I really don't keep up on it. I know some of the people, but I kinda just keep to myself a lot. I just don't want to read anything negative about anybody [thanks to online mask forums]. I make my judgments about people's work myself. Actions speak louder than words. There are a lot of talented people... from Jeremy Bohr; I like Jeremy, he is a great guy... Darkside Paul... these guys are really cool. A couple, I have had to have cease and desist over licenses. Really, before going to a lawyer, and being a jerk, I'll call 'em and say, yeah... I bought the license for this movie... I don't want trouble, but I have to ask you to stop selling

it... and everyone's been really cool. Everybody has been really nice. I was talking to Casey Love just a month ago and we have a common [laughs] work... villain?... that we have... it's a weird little story, but we just laugh about it. But mostly everyone has been really cool!

HH: Outside of your own sculptures, do you collect masks from any of these indie sculptors?

CJ: I don't collect my own stuff. I see my stuff every day... I don't need to collect it. I have some Casey Love pieces and Death Studio stuff... and Joe Riley... Joe recently passed away, out of the blue. That was kinda a kick in my pants. I literally just talked to him about releasing stuff under his name through Bump in the Night... so that was kinda weird. He was really talented and will be missed.

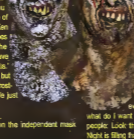
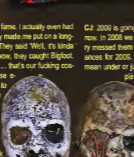
HH: Can you tell us a little about your 2009 product line-up, what you have in store for next Halloween?

CJ: 2009 is going to be really different for us. We started mixing with foam latex now. In 2008 we had some problems. We made some appliances, but the factory messed them up, so I said okay... There are going to be a lot of foam appliances for 2009. There are some lower-end stuff, and when I said lower-end I mean under or just above the \$35 mark, but we are in a bad economy. Do people really want to spend \$50? I can't afford one... But when it comes

to Halloween, \$30 is okay. I can deal with that. We have some new line-ups next year. I'll always do masks. I love it because they are a lot of fun, but this year we have a lot of items called Horror Lanterns. They are a zombie, and a haunted mansion-type ghost, and they are basically life-sized heads with holes in them, so you can put your Halloween candy in them. They are like lanterns though. You push a button and a flashlight comes on inside their mouth! So you're walking around with a lantern that you can put your candy in!

You walk into these Halloween stores... if you have seen one "Spirits," you have seen them all. You say, 'This could have been cool if it was like this... but this year I didn't buy anything - everything was junk! The characters sucked... I look at everything like, if I was nine or ten years old, what do I want to buy and take this to school and show people. Look this is so cool, and hopefully Bump in the Night is filling that gap a little bit.

HH: What are your feelings on the independent mask scene?



Comic Books

I of the Wolf: A Myth Revisited

By Jessica Dwyer



Werewolves are, these days, wolf's not just in film where the wolves are running wild. In the realm of comics they are coming to the forefront as well. One of these new entries into the werewolf mythos is a beautifully done graphic novel titled *I of the Wolf* (written by a well-known comic book artist, Neil Krippl, and the books editor Derek Mahi), the story is one of a mysterious killer who is witnessed slaughtering a man by a young boy. But this is no ordinary killer and the murder is particularly brutal. Years later the boy has grown up but he once again crosses paths with the man he saw do the grisly deed, un-aged, unchanged. We had a moment of Kipling's time to discuss this new comic. Here is what he had to say:

HorrorHound: How does your werewolf story differ from regular lycan myths?

Neil Krippl: The first major surprise that people get from our preview chapter is that our wolf man actually turns from wolf to man, not man to wolf. That was the gasp of the whole story. One dark and stormy night, just kind of wandering if there was a killer that was basically able to get away because he kind of wore his getaway costumes. What if he walked around society as a wolf and then once a month turned into a man. And that's when the killings happen. That ultimately worked its way into a greater and grander mythology.

That's where we switch in the comic from the killer to the kid. Because obviously if you see something like that it's going to scar you. And I became more interested in not having the slasher situation but maybe who is this guy? Where does he come from? And what happens if twenty years later, our little kid sees the same exact face.

Basically the book is a retelling of the wolf man myth. One of our taglines that we'll be using in the trailer is a line from Sam as he's in the occult bookstores. And he says "What about werewolves?" And the owner's response is "Some things are true and some things are based in truth."

We give a connection to what popular storytelling has been telling us for what I would say is the last sixty-five years about the wolf man and werewolves. I actually delve into the origin of the species, which I don't know if anyone has actually bothered to mention. "Well where do they come from?"

HR: Why a comic book and not a novel?

NK: I'm really intrigued by the concept of graphic novels, of the hybrid of the two. To be honest with you, I don't know if I have the focus at this point of creating an entire novel. I certainly have plenty of stories in the pipeline that I'm working on, but it's just not really my forte. And I really love the idea of collaboration.

A new book from Lake Claremont Press entitled *Chicago TV Horror Movie Shows* From Shock Theatre to Svengeoole is a 276-page guide to Chicago's horror host and movie showcases from 1957 to the present. Everything is included; shows such as Creature Features, Thrillerama, The Big Show, Shock Theatre, Science Fiction Theater, and Son of Svengeoole. The book features a host of films, from the horror classics to the horrible "classics," all of which enjoyed a healthy resurgence on television during these horrifying program packages. The book is packed with the history of these shows, and the various films that were featured within - including a guide to 100 fright films broadcast during this era, with tips on video sources, magazines and websites - so fans can learn more about this exciting period and the history behind it! Most major areas had their own horror host at one point or another, but the chronicling history behind a major city like Chicago and the love it spawned thanks to its consistent horror presence on television is inspiring and this book definitely captures that passion. Written by Ted Okuda and Mark Yurkic, this book retails for \$17.95 and can be purchased at online book retailers and www.lakedaremont.com today!



In Brett Halsey Actor Insult in the Movies, John B. Murray delves into the long storied career of this actor whose film work is comprised of an amazing body of work ranging from big Hollywood productions to spaghetti western, horror and sci-fi cinema - having worked with the likes of Dana Anger, Lucio Fulci, and even Clint Eastwood. This 284 page paperback sells for \$25 and can be purchased online at www.mdnar.com.



Many new comics hitting stores over these past few months include IDW's new *Ghostbusters* series dubbed "The Other Side," the sixth issue of *Tales from the Crypt* (and its politically driven variant), new *Army of Darkness* titles (including his latest story arc, *Hellbills and Deadbeats*), *Devil's Due Publishing's Halloween: The First Death of Laurie Strode* issues 1 and 2 (with three variant covers each), and *Marvel Zombies 3* (issues 1 and 2).

HORROR'S "GO-TO" GIRL:

Belgian native Axelle Carolyn is quickly becoming a jack of all trades in the horror movie industry, appearing both in husband Neil Marshall's film *Doomsday* (with two cameos) and the soon to be released *The Descent*. Part 2, where she enjoys a larger role as "Nurse Lambert." A quick check of her IMDb credits and you will see Axelle is not just a pretty face, but a very passionate contributor to the horror genre on many different mediums. As a journalist she regularly contributes to several horror publications, SFX magazine and has a regular horror column on IGN.com. She also models, is a make-up effects artist and most recently auditioned for her first book set for an early 2006 release titled *It Lives Again! Horror Movies in the 21st Century*. Her love and enthusiasm for the horror genre embodies the true Horrorhound spirit and we salute her. Read on and learn how this Belgian beauty is fast becoming horror's go-to girl!

HorrorHound: What was that defining moment from your youth when you first knew you loved horror?

Axelle Carolyn: It's hard to pinpoint one moment, but I do remember watching a Disney show every Sunday when I was about six or seven. Between cartoons they used to show clips from the *Silly Symphony* with a skeleton dance, and they were by far my favorite parts of the whole show. I just loved skeletons! A bit later, I discovered *Ghostbusters* and became obsessed with the movie, and with ghosts in general. I started reading all the horror fiction I could find in the house - my dad had a collection of classics: *Dracula*, *Frankenstein*, and short stories by Belgian writer Jean Ray - and I discovered Stephen King a couple of years later. I was hooked!

HH: What is your favorite aspect of the horror movie subculture?

AC: I love how passionate everyone is. Horror fans are the most enthusiastic movie fans you can possibly find, and often they're the ones with the widest film culture too. Filmmakers aren't it just for the paycheck or to make the next blockbuster; they genuinely love what they do and they care about bringing something fresh and new to their audience. And despite all the guts and blood and violence on screen, the horror community is where you'll find the nicest, sweetest, most peaceful people.

HH: How do you find the time to work in so many different facets of the industry?

AC: I do things one at a time... ok, maybe two at a time... I've combined journalism and PR for a while, I did a little bit of special effects work, then I started acting when I was writing my book and I left journalism, SFX and PR behind. Now I'm mostly acting, and writing the odd short story or screen piece. But everything is linked in the industry, so it's not that hard to combine jobs. And let's face it, even the most successful actors don't get to work seven days a week, 365 days a year, so it's easy to find time to work on other projects. I'd even say that writing keeps me sane between two roles; at least I'm not sitting on a couch waiting for the phone to ring.

HH: Give us your personal top five horror films released in 2003.

AC: REC is certainly my favorite. It's the best handheld camera movie I've seen recently. I did like *Cloverfield* too, but REC was just brilliant. *The Midnight Mass* Train was a lot of fun, inside - although I must confess, I didn't like it the first time around, but I've seen it twice since, and it's so brilliantly directed, and *Belshazzar's Castle* is amazing. *Let The Right One In*. And since the year's not over, I'll leave the last spot open... The one I'm most looking forward to before the end of the year is *Vinyl* from Fabrizio de Witz, who directed *Calvaire*.

HH: Can you tell us about your book, *It Lives Again!*, and how it differs from other horror books that dissect the genre, and what do you hope readers will learn from it?

AC: *It Lives Again!* is, to my knowledge, the first book to analyse the recent wave of horror films, try to understand the current trends and look at our contemporary society to see why some films have become popular and others have not. The book combines analyses and reviews with interviews and anecdotes, so that I believe every movie fan will find something that'll interest them, no matter how well they know the genre. I'm hoping horror fans will get some food

AXELLE CAROLYN

for thought and a few film suggestions, and general movie buffs will get to see that horror isn't all copy special effects and screaming teenagers, and that there's so much more to the genre than remakes and extreme violence.

HH: You have worked behind and in front of the camera, which do you prefer and do you aspire to one day write and direct your own horror film?

AC: Right now, I really enjoy being in front of the camera. Strangely, I never thought I would, but I just love it. That's what I want to pursue most of all. It'll be great to someday see one of my screenplays produced (I've written two and had one optioned once, but nothing happened and the option ran out), but it's not my priority right now. As for directing... I'd never say never, but I haven't really considered it so far. I might try one day, because I like to try my hand at different things, but it's certainly not in the near future. Acting and writing is by far what I feel most comfortable doing.

HH: What is the most interesting horror factoid you have learned or uncovered over your years of journalistic escapades?

AC: Making a movie is hard. Really, really, really hard. Sure, everyone knows that, but we still tend to overestimate the power and freedom of the director. And even if you do get to shoot your movie the way you want, you have little control over what happens to it. How it'll be distributed, marketed... Very little, if any of that is up to the director, even with small budgets. People tend to forget that, and too often directors are blamed for decisions they fought against tooth and nail. Yes, some filmmakers have more control than others but in the end, every movie is the result of compromises. For a filmmaker the ability to deal with crisis is as crucial as a strong artistic vision.

On a more light-hearted note, I also discovered that there's an incredible amount of vegetables amongst horror fans, SFX artists and horror directors. I'm a veggie myself, and people around me are always amazed that I can watch all that gore on screen, but I can't eat meat in real life. Turns out, I'm not the only one, for from it and a lot of SFX people and filmmakers cannot stand the sight of real blood. So much for the "horror movies desensitize you" theory.

HH: Many old school horror fans have lost faith in this new age of horror remakes, bad CGI and direct-to-DVD movies. What is your take on this and what do you think will be the next trend in horror cinema?

AC: I know that because of all the remakes and the hyper violence, quite a few people have lost faith in the genre. In some ways, I've written *It Lives Again!* for them. I believe there's a huge amount of great horror films that have gone unnoticed, or that somehow got lost behind glossier, bigger-budget productions. These past few years we've seen a lot of terrible movies, but we've also seen more excellent ones than in the ten years before. I won't lose hope if movies like *The Devil's Backbone*, *The Orphanage* or, pardon the shameless plugging, *The Descent* can get made these days. We've also seen a handful of extremely promising filmmakers make their debut lately, and I'm sure at least a few of them will turn out to be the "Masters of Horror" of tomorrow. And so what if some of their movies don't get wide exposure and get released direct to DVD? Horror is by definition not a mainstream genre, by its very nature it's not meant to please large crowds. It might mean having to search a little to find a real gem, but I can live with that. 🍷

It Lives Again!
A new book in the 21st Century



Gore Hound

LIGHTS. CAMERA. GORE!

An Exclusive Interview with Jerami Cruise
by Aaron Crowell

If gore can be considered art, then Jerami Cruise is quickly becoming the next Jackson Pollock of the horror genre. It is difficult to find the right words to describe his FX work: gruesome, vile, and most of all, unnervingly realistic. Gore FX which are sure to challenge even the most seasoned Gorehound's gag reflex. In fact, they are so realistic that many of Toe Tag's films (*August Underground's* *Mordum* and *Penance*) have caused quite a stir in the independent film arena. These films are both nefarious and notorious for pushing the very limit of a genre that seems to have no boundaries. However, Jerami's grisly work extends well beyond Toe Tag Pictures, appearing in films such as *Murder-Sex-Pieces*, *Rodan Tower*, *Brutal Massacre*, and the soon-to-be-released *Malevolence: Benevolent*. Reclusive and withdrawn, like most FX artists, Jerami does demonstrate his skills at horror conventions across the country (as seen on page 56), and is more than willing to discuss

his work with fans. In a digitally-dominated world of cinematic gore, we at *HorrorHound* find it's very important to promote and support artists with a practical approach to FX, and are honored to feature a first-ever interview with this rising star of the splatter-end of the industry.

HorrorHound: When did you first realize you wanted to pursue a career in make-up effects, and where did you go to school for it?

Jerami Cruise: I guess it started when I was thirteen. I got a job as an actor in a local haunted house. There was no make-up artists, just kids in masks, so I started painting faces black and white and throwing blood all over everything. I've always enjoyed scaring people, so it was the perfect job for me. I worked on a haunted house almost every year through my late twenties as an actor, make-up artist, and set designer. I learned a lot about set design and construction, but not too much about make-up other than regular Halloween stuff. After high school I attended the Art Institute of Pittsburgh, which is where I learned all the basics in special FX: chemicals, mixtures, molding, sculpting, and all that stuff. I also attended the Tom Savini special FX program, where I focused more on the things I was best at.

HH: You and Fred Vogel founded Toe Tag Pictures together, correct? When and where did you meet and make plans to release your first film together?

JC: Yes, Fred and I were two of the four that started Toe Tag. He was one of the first



people I met when I moved to Pittsburgh back in '86. We were both studying special FX at the Art Institute. We met, then started making fun little short films, nothing serious, mostly horror and horror comedy. We didn't know anything about editing, so we planned out each shot and did the cutting in-camera. We had a lot of fun making those shorts and decided that's what we wanted to do. Of course, Toe Tag didn't come around 'til much later. After graduation, we lost contact for a little over a year. We ran into each other at a party and started talking. The ideas and ambition were still there, we just had to get started. That was almost ten years ago. Now Toe Tag is a fully functional independent studio run by myself, Fred, Shelby Vogel, and Cestie Whiles.

HH: Do you have a lot of people coming up to you to tell you that your film *August Underground's* *Mordum* is sick, and you are sick for making it?

JC: Strangely enough, no one has come up to me and said anything bad at all. I guess I would say to each their own. The movie is sick and very hard to watch and for good reason. We didn't set out to make the sickest film ever made just to do it, we set out to make a real portrayal of what a group of depraved psychopaths would do. It's not pretty, it's not cool, and we didn't glorify the killers, which is how they are usually shown in movies. If you don't like it, don't watch it. This isn't a movie you just sit and watch. It makes you feel pain. It makes you feel dirty. If you've seen it, then you know what I'm talking about.

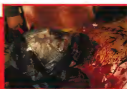
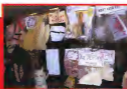
HH: Your abundant use and realistic shade of blood has become your trademark. You spilled fifty gallons in *Murder-Sex-Pieces* alone. What FX artist and gore scenes found in recent films have influenced and impressed you the most?

JC: I'm a fan of the ultra-gore splatter film. I've been influenced by everything from *Blood Feast* to *High Tension*. Artists like Tom Savini, Giannetto De Rossi, Bob Keen, and of course Dick Smith have had a huge impact on me. Dick's work on *The Exorcist* was one of the reasons I wanted to become a make-up artist in the first place. That and the gut-puking scene in *Fuji's* *Gates of Hell*.

HH: Going back to Nick Polunbo's *Murder-Sex-Pieces*, what was that film like to work on, and how much room were you given to be creatively sick and twisted when designing sets?

JC: I had a great time on that shoot. It was the longest shoot I've been on, lasting almost five months. But I was in Vegas, so I couldn't complain. *Murder-Sex-Pieces* was a good learning experience; it was my second feature.





length project and my first working with 35mm film. It was also the first time I doubled as head of the make-up department and production designer. I had pretty much free reign. This was true for the FX, the sets, and the set pieces. If we could do it, then we did it. Nick was easy to work with in this aspect because he loved everything we brought to him. "The bloodier the better," was the saying on that show, and that is what I like to hear.

HH You handled the FX make-up on *Brutal Massacre*, and even appear in the film briefly. What was it like to work so close with so many of horror's most iconic stars?

JC It was great meeting and working with people I had idolized and looked up to in films I loved growing up. Everyone was nice, and despite the bitter cold, in good spirits. This one was a challenge for me because the FX were supposed to look fake and cheap to follow the story of the movie within the movie. The character of the FX artist did humble work, so I had to build shitty looking props. I got to play myself as the guy they bring in to do the final effect in the film. It was a small quick scene, but it was a bloody one. I'll never pass up the chance to cut someone's head off.

HH How do you feel about computer FX in horror films, and do you feel they could put FX artists like yourself out of work and make it harder to get work in bigger budgeted films?

JC I'm not a big fan of CGI used the wrong way it can, however, be very helpful when used properly. Most big budget films are not concerned about how their CGI creatures, blood gags, and/or make-ups look. They are mostly only interested in the money, and the time they will save by doing it all in the computer. That is the wrong way to look at it because the final product suffers, if the filmmakers don't care that their creature or whatever looks fake then why should we as viewers care enough to watch it? Filmmaking is an art form, all aspects of it, and every aspect has to be taken into account. I was just watching the special features on the *Hellboy 2* DVD and it was amazing. They shot everything they possibly could practically using prosthetic make-up appliances, animatronic masks, and full-body costumes to create their creatures. The thing is they also used CGI to hide the way costumes and suits were manipulated. There hasn't been too many films made that can mix the two and make it look believable. But there are some out there. I think the work of Mike Elizalde and his whole crew (and there was a huge FX crew) are a prime example of mixing practical effects, puppeteering, and make-up with CGI. I think there will always be jobs for guys like me in this business because of guys like Guillermo del Toro who know that if it is real on-set then the viewers and the actors will be sucked in to the world he and his

crew created.

HH What grosses you out or is the grossest thing you have ever seen in a film?

JC Not too much grosses me out, once you've handled fresh animal guts for hours on end, smelling that almost unbearable stench, you kind of become desensitized to pretty much everything. Although while shooting the *Redsin Tower*, we were doing the gutting of Steve scene over and over again. We showed like forty pounds of real intestines through a fake body built onto a prop wall section. After maybe six or seven times, I think it was a stomach (I'm not sure what it was), but it burst open spilling a nasty green colored bile all over the place. As soon as it burst open the foulest of smells filled the set, making most of the crew gag. We still had more shots

to do so we kept picking up the gut pile and pushing it through. That was definitely the grossest thing I've ever encountered. There was also some gut play in *August Underground's* *Penance* that was particularly nasty. You can see us on the special features of the DVD messing around in a pile of bile.

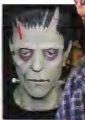
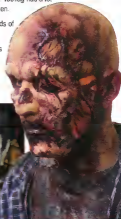
HH What projects are you currently working on both for Toe Tag and personal, and what are your future plans?

JC Things have been pretty busy for us this year and there are no signs of it slowing down. Over the summer *Castle* and I did the FX for *Al Fin Y Cabo*, a vampire comedy shot on-location in New York City and the Dominican Republic.

And from what I'm told it was the first time there had been make-up FX used in the country's filmmaking history, which was exciting. Immediately after that, we went into production for *Malevolence: Bereavement*. Now we are prepping for pre-production on three separate Toe Tag projects as well as being in talks to do the special FX for two other films, plus a TV series pilot. We are also working on a compilation of short films, music videos, and live footage for a DVD inspired by the music of *First Day Dead*, a Pittsburgh grind core band. Toe Tag has a lot to look forward to in 2009, so keep your eyes open.

HH Anything you want to say to aspiring 'Wizards of Gore' out there?

JC My first day of my multi-piece make-up class my teacher told us that if you want to be a successful make-up FX artist you had to eat, sleep, and live this stuff. I have definitely found this to be true. 🦋



HORROR'S HALLOWED GROUNDS by Sean Clark

FRIDAY THE 13TH

Sean S. Cunningham was looking to make it in Hollywood. After the moderate success of his 1972 horror film *Last House on the Left* which he produced with friend and director Wes Craven, he decided what he really needed was a mainstream hit. He started to follow successful Hollywood film formulas to see if he could hit pay dirt.

First he attempted to follow the success of *The Bad News Bears* with his film *Here Come the Tigers*, but it didn't even make a dent at the box office.

Then in 1978 when a low budget horror film called *Halloween* started raking in the big bucks at the box office Sean realized, if done right, there could be a lot of money in the horror genre. He studied *Halloween* very closely, but didn't want to make just another cheap carbon copy like he had done with *Here Come the Tigers*, although he did borrow heavily from the lesser known Mario Bava film *Twitch of the Death Nerve* (*Bay of Blood*), he was able to put a new spin on things. He knew he wanted to have a group of teens trapped at an isolated location and a summer camp proved to be the ideal scenario. Originally to be titled *Long Night at Camp Blood*, Sean knew a great name like *Halloween* would really make or break this film. That is when he came up with a similar title in Friday



The bridge on Main Street in Blainstown, New Jersey.



Annie walks down Main Street, which hasn't changed much over the years.



Annie walks through a tunnel on Main St.

the 13th. This title would prove to make it a marketable franchise.

Filmed in the winter of 1979 for just over \$500,000 in a small town in New Jersey, this little picture launched a new horror icon in Jason Voorhees, ten sequels, and most recently, a remake. Our first location follows the character Annie through the streets of a small town which in reality is Blainstown, New Jersey. She starts at one end of Main Street



The various business located on Main Street in Blainstown, NJ.



over the bridge and heads through the tunnel.

It then cuts to Annie walking from what is actually the other end of the same street (Main Street) towards the bridge and tunnel she had just walked through, but of course, this is

not noticeable in the film because of editing.

Annie then heads into one of the stores. The exterior of the store Annie goes into is located at 26 Main Street in Blainstown, New Jersey.

The interior of the store takes us about seven miles away to the town of Hope. The store was called Hartung's Store located at 331 High Street in Hope, New Jersey. At the time of writing this article, the store was closed and vacant.

Here is the front of the store that was used for the interiors only.

After Enos offers to give Annie a lift, they head over to his truck. This is



The interior of the store Annie works on Main St was actually shot in a completely different town.



Enos offers Annie a lift in his truck.



Behind Hartung's Store, located in Hope, New Jersey.

when they meet up with Crazy Ralph. These locations are actually behind Hartung's Store near the corner of Walnut Street and West 607.

Next it cuts to the truck crossing a little bridge, and that bridge is just down a hill behind where Annie and Enos have their encounter with Ralph.

We now move on to Moravian Cemetery at the corner of West 609 and North 855. This is where Enos drops off Annie.

Next we take a trip to the diner where Steve Christy eats before heading back out into the storm. It is



Enos and Annie cross a nearby bridge soon after she accepts a ride.



The Blainstown Diner, located at 186 State Route 94 in Blainstown, NJ



The interior of the diner in the film and as it appears today

the Blainstown Diner located at 186 State Route 94, Blainstown, New Jersey. Sadly, they removed the famous DINER sign from the top of the building. They have also remodeled the inside adding more seating in the back.



Ned's truck heads down Millbrook Road in Hardwick Township

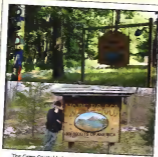


Ned enters the famous Camp Crystal Lake and the entrance today

In this next scene, we see Ned's truck heading down Millbrook Road in the Hardwick Township. In the film, he is actually heading away from the camp. If you drive from Blainstown to the camp you will pass this area on Millbrook Road, but going in the opposite direction.

Next we see Ned's truck enter the front of Camp Crystal Lake which is actually Camp No-Be-Bo-Sco located at 11 Sand Pond Road in Hardwick, New Jersey.

In operation since 1927, Camp No-Be-Bo-Sco is a camp run by the Boy Scouts of America, in fact the name No-Be-Bo-Sco comes from North Bergen Boy Scouts. The camp is located on private property and they do not take kindly to trespassers, especially Friday the 13th fans. The camp is only in operation during the months of June, July, and August which makes you wonder why they wouldn't offer tours for Friday the 13th fans during the other nine months when nothing is going on and no money is being generated for the camp. What hardcore fan wouldn't pay a pretty penny to spend the day at Camp Crystal Lake, or even sleep over for that matter?



The Camp Crystal Lake sign as it appeared in the film. Today it is Camp No-Be-Bo-Sco

They're sitting on a potential goldmine and don't even know it. Even if they only did it a couple times a year I guarantee it would be sold out every time for the ultimate fan experience. Make sure to check out their website at www.no-be-bo-sco.org where you can even download a map of the camp which will be helpful to locate the areas I talk about throughout the rest of this article.



The Mechanics Lodge was Alice's cabin in the film

The artwork on the actual sign into Camp No-Be-Bo-Sco looks very similar to the Camp Crystal Lake sign. Also the totem pole next to the sign in the film has been moved, and it is now located out in front of the Camp Office.

While at the camp, I was able to cover the entire grounds looking for the various cabins used in the film. It seems that several of them no longer exist. The cabin that Steve and Alice are working on when Steve looks at her drawings appears to be gone.

The Mechanics Lodge at Camp No-Be-Bo-Sco was used for Alice's cabin in the film where they kill the snake. Unfortunately the cabin was locked, so I was unable to get good interior photos.

The pipe that Ned walked across is located next to the boat house, while the log that Jack and Marce were walking on was right at the water's edge in between the Price Lodge and the Van Dusen.

The cabin that Ned goes in and meets his demise, I believe may be the Sand Pond Lodge. I am not 100% on this, but it is the only cabin that resembles the one in the film. Unfortunately you don't get a very good look at the exterior of the cabin in the film, so there isn't a whole lot to compare it to. It does have a similar porch, however, it appears that the railing may have been removed. Also the interior appears to be very similar as are the style of bunk beds. The cabin was locked, so I was only able to see through the windows. If I am wrong and the Sand Pond Lodge is not this cabin, then the one from the film no longer exists.

The building Marce heads into to use the bathroom doesn't appear to exist anymore. I'm not sure if the exterior of the building used in the film was actually the Shower Room or not, but the exterior appears to no longer exist. As far as the interior used in the film, it does look different than the existing Shower House that is on the camp today.

The cabin Brenda stayed in also appears to be gone, but at least I think I know where it was located. If you look closely on the front of her cabin in the film you will see that there is a sign that reads SENECA. If you also look at the map of Camp No-Be-Bo-Sco, you will see an area called Seneca. Today, it is just a grassy area with no structures built on it. My guess is that this building once stood there.

The Power House where the generator was kept and Bill's lifeless corpse is



Camp Crystal Lake's archery range



Located at the Field Sports Area at Camp No-Be-Bo-Sco

stuck to the door by arrows, also appears to be gone as well as the garage like building that Annie hides from Mrs. Voorhees in.

So let's talk about some stuff that is still there like the archery range. The archery range is located in the Field Sports Area on the Camp No-Be-Bo-Sc map. You can see they added a storage room at the end of the firing platform.



The waterfront once at Camp No-Be-Bo-Sc



The lifeguard tower has been rebuilt, but is in virtually the same spot



The Van Dusen, the main cabin at Camp No-Be-Bo-Sc



Alice stands in the doorway of the Van Dusen

Next we go to the dock, lifeguard tower and Boat House. These are featured throughout the film as well as in the film's climax. This area is referred to as the Waterfront on the Camp's map. For some strange reason, they do not include the Boat House on the map, but it is located at the Waterfront area. During the off season, the floating docks are removed from the water and stacked up on the shore. They are still exactly the same today as they were back in 1979. As you can see in the photo (top of this page), the lifeguard tower has been rebuilt, but is still in the same spot.



Officer Dorf shops in front of the gazebo at the park

Now we move on to the coolest location still in existence at Camp No-Be-Bo-Sc: the main cabin. This cabin is actually called the Van Dusen and it appears to be the oldest existing cabin at Camp No-Be-Bo-Sc

Just out in front of the Van Dusen is the life gazebo where Officer Dorf put those snot nosed kids

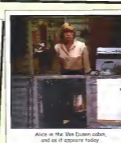


back in their place

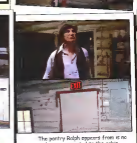
If you look in these next two pictures from the film, you can see a small pantry connected to the right-hand side of the Van Dusen. This is the pantry where Crazy Ralph appears from and also where Alice hides from Mrs. Voorhees later in the film. The pantry is no longer there. However, the door that led into the pantry is still there.



The side of the Van Dusen cabin where the pantry once stood



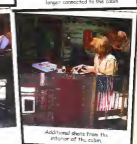
Alice in the Van Dusen cabin, and as it appears today



The pantry Ralph appears from is no longer connected to the cabin



The cabin's main fireplace as it appears today



Additional items from the interior of the cabin

Now let's take a look at the inside of the Van Dusen cabin. A n d who can forget the window that Tom Savini came crashing through? It appears that this cabin is now only being used to store old junk. My guess is with all of the new construction going on at the camp that this cabin would be the next to go, but let's hope that's not the case.

At the end of the film, you see Alice floating along Crystal Lake in a canoe. In reality it isn't



Tom Savini who produced the film's effects comes crashing through the window

a lake at all, but a large pond called Sand Pond. The exact same canoes are still used at the camp today

I hope you enjoyed this installment of Horror's Hallowed Grounds. Until next time, the hunt continues! 🐾



Camp Crystal Lake was actually not a lake at all. Its real name is the Sand Pond



A collection of canoes, just like the ones seen in the film



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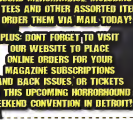
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October 2008 Convention Coverage - By Aaron Crowell

The Halloween season is always a busy and expensive time for HorrorHounds, with loads of creepy costumes, dark decor, and seasonal surprises. So what better way to have kicked off All Hallow's Eve month than with a visit to the semi-annual Cinema Wasteland extravaganza held in Strongsville, Ohio back on October 3rd-5th! Packed to the gills with posters, toys, DVDs, T-shirts, and best of all, rare celebrity guests, Wasteland has it all. Featured guest this event included, A Friday the 13th reunion with Betsy Palmer and Achilleme King and Italian master of horror writer/director Lamberto Bava (Demons) who was overjoyed to meet fans and pose for pictures. Seated directly to Mr. Bava's left was the lovely Carolina Cataldi-Tassoni, star of Demons 2 and the recent Mother of Tears as well as Mariano Banno (Dark Waters) who was not even scheduled! Return of the Fly star Brett Halsey was seated to Mr. Bava's right, who many may remember from such Lucio Fulci films as Cat in the Brain, Touch of Death, and countless television cameos throughout the '80s. Legendary exploitation producer of such cult classics as Blood Feast, Two Thousand Maniacs, and Ilsa: She Wolf of the SS, David F. Friedman was on hand and signed free of charge all weekend long! Director Jeff Lieberman, whose credits include Scream, Just Before Dawn, and Satan's Little Helper, was also on hand. Jack of all trades: David L. Hewitt, John Saxton, Michael Boryman, Kane Hodder, Charlotte Kemp (of Frankenhocker fame), the ToeTag Pictures crew, and Tom Sullivan and his Evil Dead museum rounded out the weekend. A great time was had by all who attended as we return home and begin saving our pennies again for the next Wasteland event scheduled for April 3rd-5th of 2009. Be sure to check www.cinemawasteland.com for more updates!



Lamberto Bava



Brett Halsey



Charlotte Kemp



David F. Friedman



David L. Hewitt



Michael Boryman



John Saxton



Lamberto Bava with Carolina Cataldi-Tassoni



Jeff Lieberman

Below: Jeram Cruise and Gistie Whiles of ToeTag Pictures put on a make-up demonstration at Cinema Wasteland



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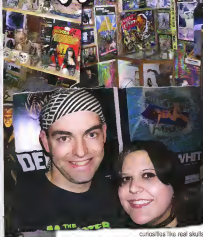
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FANTASM



HorrorHound Collector's Spotlight: Ben Larson

This issue's Fantasm Collector's Spotlight is one of the largest we have received to date - we didn't have enough room to run it all! The collection of Ben Larson and Jessica Green includes everything from trinkets and action figures, to curiosities like real skulls and skeletons and Jviera shrunken heads, to mainstream horror collectibles and props, movie posters, promo items, and real-life horror such as bricks from Dahmer's apartment to a hand drawn and signed piece of artwork from Ed Gein. "We just moved and are still unpacking, but this is about a quarter of what we have. We are even working on a pirate bar in the basement!" Thanks Ben and Jessica for sharing this killer collection!!

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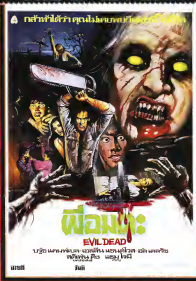
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Following in the paw prints of such amazing cinematic masterpieces as *The Texas Chainsaw Massacre*, *The Howling*, *American Psycho*, *Shaun of the Dead*, *The Lost Boys*, *The Thing*, and *The Wolf Man* - the HorrorHound Hall of Fame now adds the Sam Raimi film classic - *The Evil Dead* - to its ranks!

For horror fans around the world 1981 was a monumental year. The slasher craze was in overdrive as films, such as *The Funhouse*, *The Burning*, and *Friday the 13th Part 2* emerged. The zombie subgenre, which had become fully established years prior thanks to George A. Romero's "Dead" film series, scuttled on courtesy of the Italians. Sam Raimi, however, had been hard at work attempting to bring his premiere film to audiences since 1978 when he first shopped *Within the Woods* (a prototype short film starring Bruce Campbell) to possible investors. His final vision took a year and a half to shoot and was extremely controversial for its graphic violence and gore, being initially turned down by almost all US film distributors until it was finally released in October of 1981. His film, *The Evil Dead*, was like nothing anyone had seen before. It combined elements of possession not seen since *The Exorcist* with the brutality of *The Texas Chainsaw Massacre* and even proved grier than *Dawn of the Dead*. For many aspiring horror aficionados, the film scared the ever-loving crap out of us. Even the more seasoned HorrorHounds were blown away by the film's creepy atmosphere and tone.

In the film, five Michigan State University students set out on a trip to the mountains of Tennessee to spend a weekend in an isolated cabin. Soon after they arrive, deep in the cellar, they stumble upon an old tome known as the *Book of the Dead* (a Babylonian and Sumerian text inked in blood and bound in human flesh), otherwise known as the *Necronomicon* (referred to as the *Necronomicon Ex-Mortis* in the sequels), as well as a recording device that has been used to document the demonic incantations from the book as transcribed by an archaeologist, and a bone dagger. The tape is unwittingly played aloud as the slumbering evil is awoken deep in the woods. Later that night Cheryl (Ellen Sandweiss) sees something in her window that forces her to investigate. Once in the woods, she is assaulted by the trees who strip and rape her quillo convincingly. Finally able to free herself, Cheryl is chased by the faceless evil, which we see from a first person perspective via POV filming (a trademark technique and staple found in the entire *Evil Dead* series). After alerting her brother, Ashley (Bruce Campbell), and the rest of the group of the evil in the woods, Cheryl demands to be driven to town. On the short drive, it becomes clear that evil will not let them leave... as the sole bridge is now completely destroyed. Cheryl is the first to fall victim to the unleashed evil as she begins to float above the floor of the cabin and speak in a demonic voice, her face distorted and rotting. She attacks Linda, stabbing her in the ankle with a pencil (in a particularly wince-inducing scene). Scotty forces her into the fruit-cellar after a violent struggle, where she is confined via a chain. Next, Shelly falls host to a demon, attacking Scotty and forcing him to dismember her body with an axe. Scotty, who cannot take the mental strain, cowardly abandons his friends, just before Linda falls victim to the evil as she too becomes possessed, attacking Ash. Scotty returns (worse

HORRORHOUND HALL OF FAME THE EVIL DEAD



by Aaron Crowell

for war as the trees have done a number on him) as he reveals to Ash there is a trail in the woods. Linda, in her possessed state, begins to chant the creepiest line from the film "We're going to get you. We're going to get you. Not another peep. Time to go to sleep." as Ash drags her outside. As the madness subsides, Ash emerges from the cabin in the final moments of the film as the faceless demonic POV force blasts its way through the empty cabin and rushes up to meet a terrified Ash.

Long before Ash uttered the phrase "Groovy" or "Boom Stick" he was just another seemingly lucky survivor of a night of pure horror from another '80s genre flick. Or at least that is how it seemed at the close of *Evil Dead*. Mr. Raimi, of course, had bigger and better plans for Ashley J. Williams and *The Evil Dead*. Much like the Sumerian evil that is dormant in the film, so too did the sequel for six long years. *Evil Dead 2: Dead By Dawn* was released in 1987 and acted as more of a remake than a sequel with more action and twice the gore. The film was clearly not taking the tried and true scare approach, but rather one more consistent with the times. Black comedy, in-jokes, and shots at the hero's expense gave the film a unique feel, and a bigger budget didn't hurt either. The gore was off the charts with the needed multi-colored blood to keep censors at bay. Ash takes a beating unlike any other hero in cinema and keeps the one liners coming the entire time. Armed with his now-trusty double barrel shotgun and gauntlet-styled chainsaw appendage, he is no longer scared to take to the offensive. After finally sending the evil back to its native time (thanks to the *Necronomicon Ex-Mortis*) he too is sucked into the time warp that returns him to this more primitive time. A decade after *Evil Dead* came *Army of Darkness*, the third installment in the series. Picking up right where *Dead By Dawn* ends, Ash is dropped into a sword and sorcery age where he is mistaken as "the chosen one" and sets out on a mission to retrieve the *Necronomicon* that will aid in returning him to his own time... only he screws it all up. *Army of Darkness* plays more of the slap stick humor found in *Dead By Dawn*, and further elevates Bruce Campbell's Ash character to comic status... only it didn't happen over night.

In 1992 Dark Horse published an adaptation of "AGD" with the original ending intact, written by Sam Raimi and Ivan Raimi, with art by John Bolton. It was published as a three-issue mini-series receiving a like warm response from comic fans. In late February, 2005 Ash returned to comic book shelves in a mini-series titled *Ashes 2 Ashes* published by Dynamite Entertainment. By this time, Ash and the *Evil Dead* series had become a cult phenomenon. Since 1992 action figures in five scales - 3", 4", 7", 12" and 18" - from virtually every toy company in existence - NECA, Mazo, Diamond, McFarlane, Palisades, Sideshow - not to mention statues, mini-busts, video games, plush dolls, books, T-shirts, hats, costumes, masks, and dozens of VHS and DVD releases have been produced. Ash stands as tall as Freddy and Jason - the biggest icons of the genre from this modern age of horror - as one of the most licensed characters in horror. The fans love him - they have been begging for a fourth installment in the *Evil Dead* series for over fifteen years, and hopefully one day we will receive one. There is no question as to why this film deserves its place on HorrorHound's Hall of Fame list. If we could add anything to this write-up, it would be a simple quote from the man, Bruce Campbell, himself "Hail to the King, Baby!" 🐾



NEXT ISSUE

With the long-anticipated Wolf Man remake on the horizon (the last of the original Universal Monsters to be re-envisioned), we feel it's time to take a step back into the classic age of cinema. Ponder the history of the vampire, the mummy, and the werewolf, and what better way than with a detailed history into the life of Larry Talbot - the man hindered with the curse of lycanthropy. Over the last seventy-plus years we have seen this shattered husk of a man battle his own demons, go head to head with Frankenstein's Monster and ponder to the knee-jerk comedy stylings of Abbott and Costello. It has been a long journey, but this April we will finally see a fresh start for Mr. Talbot thanks to the remake of the Universal Classic, *The Wolf Man*, starring Anthony Hopkins and Benicio Del Toro (as Larry himself). Considering the long journey many of the Wolf Man's brethren have taken in hopes of being remade (possibly the most well-publicized being that of *The Creature of the Black Lagoon*), we will take a look into what fans can expect from this bloody blockbuster-in-the-making. To top this off, we will have a peek at other exciting re-introductions the world of the macabre has experienced over the years. What are the best remakes we have witnessed, and which ones were better left dead? Which monsters have lived a good life, and which can't seem to catch a break? Next issue can't be missed, for new and old horror fans alike!

Regular features are of course it too for next issue. Matt Moore's Video Invasion: Remembering the VHS Boom! takes a left turn as we stop and take a look at one of the few remaining mom 'n' pop shops fully loaded with all your favorite treats! Matt also tips his 'top hat' to Midnight Video! Horror's Hallowed Grounds returns with a blast from the past, and toy news REALLY heats up as AMOK Toys, NECA, and Mezco all plan making tons of exciting new toy announcements during the February edition of the New York Toy Fair! And don't forget to vote in this issue's Best of 2008 contest - the results of which will be printed in two months, right here in *HorrorHound*!

CONVENTION CALENDAR

Support your local horror conventions! Check out these upcoming shows. If we are missing an event you feel we should be covering, please email us today at mail@horrorhound.com!

Monster Mania

March 13 thru 15th, 2009
Cherry Hill, NJ
Crowne Plaza Hotel
(Featuring Tobe Hooper, Fanuzza Balk, celebrities from the Friday the 13th series, and much more!)

Texas Frightmare Weekend

May 1 thru 3rd, 2009
Dallas, TX
Sheraton Grand
(Featuring Bruce Campbell, William Forsythe, and much more!)

HorrorHound Weekend Indy

March 27 thru 29th, 2009
Indianapolis, IN
Indianapolis Marriott East
(Featuring Corey Haim, Derek Mears, Doug Bradley, Andrew Bryniarski, and much more!)

Wonderfest

20th Anniversary Show!
May 16 thru 17th, 2009
Louisville, KY
The Crowne Plaza
(Guests TBA)

Flashback Weekend

April 3 thru 5th, 2009
Wyndham O'Hare
Chicago, IL
(Featuring celebrity guests from *Twilight*, and much more!)

Monster Mania; Hartford

June 12 thru 14th, 2009
Hartford, CT
Crowne Plaza Cromwell
(Featuring Robert Englund, A Nightmare on Elm St reunion!)

Cinema Wasteland

April 3 thru 5th, 2009
Strongsville, OH
Holiday Inn Select
(Featuring Christina Lindberg (*They Call Her One Eye*) and a Texas Chainsaw Massacre reunion!)

Fangoria New York

June 5 thru 7th, 2009
New York, NY
Jacob K. Javits Center
(Featuring Tobe Hooper, HG Lewis, William Lustig and much more!)

FX International

April 17 thru 19th, 2009
Orlando, FL
Orange County Convention Center
(Guests TBA)

Monster Bash 2009

June 26 thru 28th, 2009
Butler, PA
Days Inn Conference Center
(Featuring Gary Conway, Butch Patrick, Yvonne Monlaure and many other classic monster stars!)

Chiller Theatre

April 17 thru 19th, 2009
Parsippany, NJ
Hilton Parsippany
(Guests TBA)

Scarefest

September 11 thru 13th, 2009
Lexington, KY
Lexington Convention Center
(Featuring Doug Bradley, James Hampton and much more!)

*see next issue for more show listings.

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